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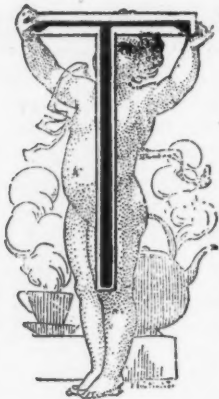
THE ELEMENTS. (3) "FIRE." AFTER BOUCHER.

(FOR SUGGESTIONS FOR TREATMENT, SEE PAGES 100 AND 110.)

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## My Note Book.

Leonato.—Are these things spoken, or do I but dream?  
Don John.—Sir, they are spoken, and these things are true.  
—*Much Ado About Nothing.*



THE Union League Club is to continue during the coming season the series of admirable exhibitions of Oriental art begun last winter. The displays of Chinese "single-color" pieces and blue-and-white, and Japanese swords, guards and lacquers will be followed by an array of Chinese decorated pieces; after which there will be an exhibition of jades, jadeites and kindred stones, and the closing exhibition will be of objects of Greek art, including some wonderful old vases and groups of figurines from Asia Minor. In connection with each of these exhibitions there will be the usual display of paintings, which will include several notable additions made to private collections since last season. The most important of these paintings will be the fine Rembrandt, "Dr. Tulp," acquired by Mr. James W. Ellsworth, of Chicago, from the cabinet of the Princess De Sagan; it is an oval panel about the size of "The Gilder." At present it lies in a safe deposit company, covered by a \$45,000 insurance policy.

It is hardly necessary to sound the praises of that agreeable writer and good critic, Mr. Theodore Child, to the readers of *The Art Amateur*; for he has contributed to its pages almost from the beginning, and his work speaks for itself. Let me direct the attention, though, to those whose notice it has escaped, of his interesting article, in *Harper's Magazine* for September, "American Artists at the Paris Exposition," which, by the way, is accompanied by excellent illustrations of twenty of the pictures. At first blush Mr. Child would seem lavish in praise, because he utters few words of censure. But it may be noticed that while he is apt to run to superlatives concerning the work of men he really admires, like that of Whistler, Sargent, Dannat and Davis, what he does *not* say about that of others like Stewart, Weeks, Mosler and Millet, is quite eloquent, and clearly indicates his preferences. His dignified standpoint is admirably stated in the following sentence: "Criticism is no longer dogmatic, but analytic and appreciative; it seeks to understand a painter's temperament and to see his work from his own point of view; it may have preferences, but those preferences derive their value only from the personality of the critic who expresses them." The reader who would like to know what Mr. Theodore Child looks like will find him represented in profile in the taller of the two figures in Mr. De Thulstrup's illustration of the Hermitage Palace in "Palatial Petersburg," in the July *Harper's*, and from a back view in the September number (page 561).

THE injurious effect of the Government "protection policy" on the production of artistic stained-glass windows, in which the United States has attained wonderful proficiency during the last few years, is pointed out by *The New York Times*. "Because a window is for a church it passes the customs free; because the materials for a stained-glass window are not imported for a church they are crushed by the tariff," which demands about forty-five per cent duty for the glass and sixty per cent for the colors. *The Times* says truly: "The tariff is cruel, the exception in favor of churches is unfair and at bottom absurd. . . . American glass has already appeared in London and Paris, where the manufacturers can see and imitate it. We may expect the agents of these manufacturers to offer presently 'lines' of glass in the La Farge, the Tiffany, the Crowninshield, the Lathrop styles. American artists cannot be expected to hold their own in the long run while they are placed at such disadvantage."

IT is curious to read the estimate of French painters so greatly in vogue to-day as Rousseau, Troyon and Delacroix by such contemporary English critics as Thackeray and Rossetti. I lately came across a criticism

by the latter on an exhibition of "Modern Pictures of all Countries, at Lichfield House, 1851," which led me to look up Thackeray's art criticisms written some ten or twelve years earlier. "French landscapes of some merit," Rossetti remarks, "are those of Rousseau, somewhat resembling Linnell; Ziem, bearing a strong likeness to Holland, though scarcely so good; and Troyon, much akin to the feeling and execution of Kennedy." This calls to mind Thackeray's laugh at the chapter on Literature and Manners at the close of the history of George II. by Smollett, who gravely tells how during that reign, among a score of other no less forgotten worthies in literature, a certain "Mrs. Lennox signalized herself by many successful efforts of genius, both in poetry and prose, and Miss Reid excelled the celebrated Rosalba in portrait painting, both in miniature painting and at large, in oil as well as in crayons," whereat Thackeray asks:

"Who, now, knows the signal efforts of Mrs. Lennox's genius? Who has seen the admirable performances, in miniature and at large, in oil as well as in crayons, of a Miss Reid? Mrs. Lennox's name is just as clean wiped out of the list of worthies as if she had never been born; and Miss Reid, though she was once actual flesh and blood, 'rival in miniature and at large' of the celebrated Rosalba, is as if she had never been at all; her little farthing rushlight of a soul and reputation having burnt out, and left neither wick nor tallow."

In the same way one might ask who now mentions "Linnell" in the same breath with Rousseau; how many persons know about Holland, compared with those who have feasted on the glorious color of Ziem? I mean of Ziem's early work, for he was at his best at the time Rossetti found him "scarcely so good" as "Holland," and who cares for "Kennedy," to whom in "feeling and execution" the illustrious Troyon is kindly conceded to be "much akin"? Rousseau, Ziem and Troyon patronizingly compared with Linnell, Holland and Kennedy! Think of it! And Rossetti was an artist, too, and a critic. He did, though, find something to admire in this same collection, to wit: "a very small picture by Gérôme bearing the singular title of 'The Humble Troubadour in a Workshop,' poetical in subject and arrangement, and dainty in execution, though the tone of color is not pleasing." So, the generous critic who discovered "some merit" in Rousseau and Troyon could not find the color of Gérôme "pleasing!" Well, that is not surprising; for after the lapse of nearly forty years Gérôme's color still fails to please.

In this discovery, however, Rossetti was as far ahead of the other English critics of his time as in his estimate of the cattle pieces of Eugene Verboeckhoven, which appeared to him "extremely overrated." He found them, indeed, "very coarsely painted, very loosely grouped, and supremely uninteresting." His reference to "G. F. Watts's piece of dirty Titianism, entitled 'The Ostracism of Aristides,'" is delightful—the characterization would apply to the color of not a few of his more recent works. This picture, though, says Rossetti, "has something in it," which, he adds, "somehow proves what was certainly the one thing most difficult of proof, considering the general treatment of the picture—namely, that the painter is not a fool." There's praise, indeed, for England's great and, perhaps, only poetical painter!

THACKERAY himself, although he makes so much fun of Smollett's "adorable Miss Reid, who excelled the celebrated Rosalba both in miniature painting and at large," does not hesitate to commit himself to opinions which to the student of art of to-day must sound even more extravagant. He boldly declares his preference for Lesueur over Raphael. Let me quote from his "Paris Sketch Book":

"Lesueur's 'Saint Scholastica' is divine; and the taking down from the cross as noble a composition as ever was seen—I care not by whom the other may be. There is more beauty and less affectation about this picture than you will find in the performances of many Italian masters with high-sounding names (out with it, and say Raphael at once). I hate those simpering Madonnas. I declare that the *Jardinière* is a puking, smirking miss, with nothing heavenly about her. I vow that the 'Saint Elizabeth' is a bad picture—a bad composition, badly drawn, badly colored, in a bad imitation of Titian—a piece of vile affectation. I say that when Raphael painted this picture two years before his death the spirit of painting had gone from out of him; he was no longer inspired; it was time that he should die."

HOWEVER disinclined one may be to admit that Lesueur is the master Thackeray here declared him, there

can be no doubt that not a few intelligent critics of to-day consider Raphael vastly overrated; and who shall say that Thackeray's countrymen may yet weep tears of blood over the enormous cost of the "Blenheim" Madonna, which it is now their pride to quote as the highest-priced old master in the world? It is easier, perhaps, to agree with the great novelist in his estimate of two somewhat later French artists, of whom he writes:

"Delacroix has produced a number of rude, barbarous pictures; but there is the stamp of genius on all of them—the great poetical intention, which is worth all your execution. Delacroix is another man of high merit; with not such a great heart, perhaps, as the other, but a fine and careful draughtsman and an excellent arranger of his subject. . . . He is at present occupied with a vast work at the Beaux Arts [the Hemicycle, of which Mr. Walters, of Baltimore, has the small replica.—Ed. A. A.], where the writer of this had the honor of seeing him—a little keen-looking man, some five feet in height. He wore on this important occasion a bandanna around his head, and was in the act of smoking a cigar."

THE national flower controversy which has been raging for some months has brought out some queer suggestions. The golden-rod seems to have hosts of admirers, though its forms are extremely various and none of them likely to show well at a distance. The same may be said of the kalmia; however artistically represented, it would look, when seen at the head of a procession or across a square, a mere blotch of faint pink. One enthusiastic person suggests Indian corn, oblivious of the fact that it is a fruit, not a flower. Another would have the tulip-tree blossom—not such a bad choice; for, combined with the leaves, it might make an easily recognized symbol, and it is peculiar to America. The sun flower, having so long done duty as the accepted emblem of the weakly æsthetic, seems to meet with very little favor; but its cousins the monarda, the madia and the Rudbeckia have their partisans. They are purely American flowers, very rich in color and form, and their composite nature, making them, according to the botanists, the most perfect floral type, seems to peculiarly adapt them for symbolizing our union of independent States. No floral form could be more decorative and none could better illustrate the motto 'E Pluribus Unum' than their numerous ray and disk florets grouped to make a single perfect flower.

THE Barye exhibition in Paris has been a revelation even to his most ardent admirers. The versatility and industry evidenced by the enormous array of his work are almost beyond belief. With all the resources at the command of our American collectors of the productions of the great French sculptor of the brute creation, I am afraid that we shall be able to make but a poor show compared with that at the École des Beaux Arts.

AMONG the purchases made by the French Government for the National Museum at the Salon of 1889 is the picture, "Sad News," by Frank C. Penfold, of Buffalo. The American artists whose works have had the honor of being bought by the French Government are very few. I can call to mind only W. T. Dannat, Walter Gay and Henry Mosler.

IT is somewhat surprising to one fresh from the Paris Centennial Exposition that so little notice, comparatively speaking, has been taken by the American press of the striking exhibit made there by the Gorham Manufacturing Company. The firm, it is true, prepared nothing specially for the occasion, relying on a selection from its always interesting array of silverware, familiar to the Broadway lounge. But this confidence was not misplaced. The Parisians found themselves beaten on their own ground in artistic novelties in the precious metals—"articles de Paris" of a high grade. But the Gorham people's success by no means ended here. Many of their chased and hammered silver tea and coffee services and other objects both for the table and of ornament, designed, in clever adaptation to American needs, after Oriental and Renaissance motives, showed beautiful workmanship and were altogether worthy of the highest praise.

THERE is a Sunday Society in London which might be imitated with advantage in New York. I fear, though, that it is much too liberal to please such holy men as Colonel Sheppard. At the recent annual meeting, the chairman, Sir James D. Linton, P. R. I., broadly described the aim of the society to be to aid in making



Sunday a day of true worship and healthy rest. He held that it was their first duty to place before their fellow-man on that day all that could make him wiser and happier. Resolutions were passed expressing gratification that the society had been able to open six Sunday art exhibitions in the metropolis during the year; thanking the Government for including in the estimates submitted to Parliament provisions for the expenses attending the Sunday opening of the National Botanic Garden in Edinburgh; and urging that a memorial be presented to the Chancellor of the Exchequer, calling upon the Government to make like provision in the estimates to enable the trustees of the national museums and galleries in London to open the same on Sundays.

MONTEZUMA.

#### PAINTINGS IN CHICAGO.

THE liberal policy of the Chicago Exposition in providing for the annual art exhibitions held in connection with its industrial display bears fruit more and more rich from year to year. No art exhibition held annually in this country shows so much of the best recent work of American artists at home and abroad; while the admission, wherever possible, of contemporary foreign pictures and of a few masterpieces of an older generation serves to widen the field of comparison and afford a just view of the progress of American art and its relation to the art of nations rich in tradition and achievements. In order to stimulate and reward the production of good work, Mr. Potter Palmer, who enriches the exhibition with several pictures from his fine collection, offers this year two prizes of \$500 each for the best landscape or marine and the best figure subject painted by Americans and never before exhibited in Chicago.

The exhibition of this year is notable for its high standard of excellence and for the rarity of bad work. Of the 476 numbers in the catalogue, there are 335 oils, 109 water-colors, 30 pastels, and two bas-reliefs in bronze and plaster, the former being Saint Gaudens's characteristic study of Chase, and the latter his portrait of Robert Louis Stevenson. A gallery is entirely devoted to the works of William M. Chase, who sends 74 pictures thoroughly representative of his daring art, affording a better opportunity for its comprehension than he has ever before granted to the public. Another room is devoted to water-colors and the swift and evanescent pastels in which our artists are beginning to take such delight, and among which the ivory tone of the Stevenson bas-relief is delicately in harmony. The large collection is advantageously hung in galleries which, although extremely simple in construction and decoration are commodious, well lighted and admirably arranged to afford long vistas, giving the necessary distance to large canvases.

From the Salon and the New York exhibitions of 1889 come some notable exhibits. Mr. Weeks's two large East Indian canvases are there, "The Hour of Prayer in the Pearl Mosque of Agra" and the "Restaurant at Lahore," pictures which give us the best of his art, pictures full of life and action and color, and yet rendered with a knowing simplicity, with an admirable subservience of detail to mass effects. We have Henry S. Bisbing's "In the Fields," a large canvas, which catches and holds the sunlight and reveals masterly study of animals. Alexander Harrison sends his "Rainy Day" and several of his marines, which give most delicately the swift harmonies of color played by the light on the changing sea. Scarcely less notable are the studies of St. Ives Bay by Edward Emerson Simmons, who gives us the most delicate note in all its scale of color in one revelation of quiet, pearl-gray waters, half robed in mist and lit at a single point by a faint pink glow. A sharp contrast is Eugene Vail's stormy harbor scene, "Mon Homme," a picture admirably painted, but whose action loses its force in violence; or Childe Hassam's "Autumn on the Champs Elysées," which proves this artist's intimate knowledge of the subtleties of light and atmosphere, but accuses him of deplorably bad taste in composition, a fault not noticed in his more truly artistic smaller pictures. Walter McEwen's sensitive touch is always welcome. These "Holland Urchins" are perennial childhood, surrounded, as childhood should be, with air and sunshine; the yells from their open mouths are almost audible. The key of red is admirably sustained in his Dutch "Sisters," and that delicate "Portrait" of a white-robed maiden is exquisitely toned to the colors of the tea-roses on her harpsichord. There is a touch of high comedy in Mr. McEwen's work as delicate as it is fascinating. Robert

W. Vonnoh's "Sad News" won honorable mention at the Salon for its superb technical qualities, though good painting was rarely wasted on a less interesting rendition of the familiar old Dutchwoman; he does not convince us as Clifford Grayson does in his well-toned picture "Grief," that the woman is sorrowing and not posing. His "Phœbe" is a not less harmonious and a more convincing piece of work. Two of Carl Gutherz's imaginative celestial themes have crossed the ocean—the violet-toned "Summer Moon," with its wreathing cupids and the "Arcessita ab Angelis," which would be more consistent in its modern handling of a visionary subject if those rigid pre-Raphaelite halos were exchanged for a vanity less archaic. Many other artists contribute Salon pictures, among them Arthur W. Dow, Charles Sprague Pearce, Ellen K. Baker, Mary F. MacMonnies and Charles H. Davis.

Between the work of Mr. Davis and Dwight W. Tryon and one or two marines, the Committee will have a difficult choice for the first of Mr. Palmer's prizes. Three pictures by George Inness are lent, and, therefore, not in competition; otherwise their excellence would have greatly increased the Committee's embarrassment. They are studies of green woods, one revealing the fresh young vivid green of early spring; another darker summer forests through which the sunlight shines in golden splendor; the third showing the waning greens of sunset. Mr. Inness's greens never blacken in the shadows, never fail in their delicate gradations of value, and never weary by monotony; his knowledge of this color is intimate and sure. Mr. Davis's "Forest of Rambouillet" is a powerful, closely studied canvas, its deep reds and greens well toned and effectively wrought out; but not so far-reaching in its suggestiveness, not so knowing in its interpretation of nature as some of the artist's smaller bits—the softly poetic "Close of Day," or the "Sunset Storm," with its rush of wind and cloud. Mr. Tryon, whose art loves November melancholy, sends us a surprise this year in his "First Leaves," whose poetic rendition of spring's first faint flush of green and lavender strikes a delicate note of joy. But a picture better even than this, perhaps the crown of all this artist's labor, is painted in the softer mood of autumn. "The Rising Moon" was but recently completed, and it is now on exhibition for the first time. It gives us the tenderness, the majesty, the large solemnity of night, the luminous depth of its softened colors, the profound intensity of its peace. The narrow limits of the canvas cannot contain it, for it suggests immensity and an infinite satisfying calm. One does not question the method of this magic, the manner of this evolution of poetry from truth. It is enough to accept it, recognizing in this painter a richly endowed imagination and a mastery of his craft which enables him to express with ease his highest thought.

Another beautiful picture which is now exhibited for the first time is Will H. Low's "Love Disarmed." Here we have a half-draped nymph and a winged cupid against a luminous background of green foliage. The purple of the drapery and the transparent delicacy of the flesh-tones in their setting of iridescent green make a color-scheme as delicate as the beauty of violets. F. S. Church has a new picture, conceived in his happy, fanciful vein, entitled "Knowledge is Power," and showing a wise young college girl in gown and cap serenely reigning over admiring tigers. "The Crane Ornament," by George de Forest Brush, is a suggestive Indian theme, executed with a sculptural smoothness in harmony with the subject.

Probably the most notable portraits are those of Gari Melchers, the young Detroit artist, who has won many honors in Paris. His "Portrait of a Young Woman" is remarkable for its sure serenity of pose, its strength of modelling, its truth and brilliancy and harmony of color and its completeness and consistency of detail. A smaller "Portrait" is also a clever piece of work and admirably characteristic of the sitter. Abbott H. Thayer's "Brother and Sister" shows a tender sympathy with childhood and a technique which would be faultless if the artist were less afraid of color. Edwin H. Blashfield's "Portrait" is an admirably handled figure harmoniously toned to a delicate scale of color. A Chicago artist, Charles E. Bontwood, shows a cleverly wrought portrait of a well-known lawyer. Two portraits, manifestly English, are the work of Mrs. Anna Lea Merritt, who gives us high-bred, passionless, healthy ladies, and brings to their interpretation skill in drawing and in the rendition of textures, and a penchant for color which is often as faulty as it is daring.

Another picture of the English school, albeit by an American, is F. D. Millet's "Anthony Van Corlear," which was fully noticed by "Montezuma" in his notes on the Royal Academy Exhibition this summer.

There is little space left to speak of many good things, especially those from foreign artists, who must, as usual, be inhospitably treated. I must mention Dagnan-Bouveret's masterly little "Breton Peasant." Here, too, is one of the finest Daubignys that ever crossed the seas—"The Home of Daubigny," with its simple majesty of theme, its tender harmony of color, and its poetic mystery of space and light. From Diaz we have a dash of color which puts the moderns to shame, and Pasini sings of the Orient. Rico takes us to Venice, and Benjamin Constant to Constantinople. Cazin weaves a charm about us with a single little masterpiece, pure and flawless as a jewel. From the lamented Mauve we have a lovely water-color, richly soft and gray; and from the Dutchmen Poggenbeek and Kever, Weissenbruch and Roelofs, several drawings in this delicate medium, drawings whose dash and swiftness of execution are at no sacrifice of delicacy of finish. Lawrence C. Earle's brilliant character-studies in this medium must not be forgotten, nor an exquisite little creation in some medium of his own by Raffaelli. And Whistler—but what can one say of Whistler? These seven "Notes" appeal to a sixth sense, reflect their delicacy in some limpid corner of the soul, where none of the dulness of this world may enter, whence words and ecstasies are exiled.

The last word—far too brief a word—must be given to Chase, who generously reveals to us all the moods of his art, all the resources of his knowledge. No paltry colorist is this daring revealer of harmonies, no tyro with the weapons of his craft. If it must be confessed that his imagination scarcely keeps pace with his skill, that behind all this brilliant workmanship there is a paucity of that high poetic quality which in all ages is the soul of art, we may yet frankly accept the limitation and find delight in spite of it. H. MONROE.

#### WHAT ARE VALUES?

FROM the ease with which the word values glides from the lip and the pen of to-day one might think its meaning well understood and definitely settled. Artists and amateurs, critics and collectors all roll it like a sweet morsel under the tongue, but it is to be feared that, like Ben Ahmed's cheer, it means fish to one, flesh to another and fowl to a third. Whether the ancients knew the word or not they certainly understood its practical meaning, and after them came whole schools of art comprehending neither until the moderns of the present century, especially Corot, took up the subject anew. Then Couture and Fromentin explained the term, and it is their definition which to-day obtains with dictionary-makers and art-writers. That the present definition of the word covers the present understanding of it may be doubted. For Couture and Fromentin went their way some years ago, and the subject of values has grown in studio importance since their time. Perhaps it has taken upon itself an additional significance. At least the modern meaning of the term is worth an inquiry.

And first, what is the Couture-Fromentin definition of value? In brief, this: the quantity of light or dark contained in a tone. In a pen-and-ink or charcoal drawing the white paper is the unit of value and the darks have a relation to it in proportion to their intensities, the dark masses having more value than the gray masses, the gray masses more value than the faintly indicated lines. Thus an etching of a landscape, if true to nature, will show stronger in the foreground than in the sky, and give more emphasis to a black elm than to a white birch. In color the unit of value is that hue which contains the greatest luminosity or, in other words, approaches the nearest to pure white light. For colors must be regarded not only for their hues but for their values as containing more or less light. A lemon in a basket of fruit, for instance, will have more value than an orange, an orange more value than a bunch of purple grapes, because orange is less luminous than lemon as it is more luminous than purple. In a sunset effect where there are three planes in the picture, a green foreground, a smooth lake in the middle-distance and a sky at the back, the relation of values would be the sun first as the unit of light, the clouds next as the nearest approach to the light of the sun, the water next as a reflector of the sky, the foreground last as containing the least light of all. The darks or shadow masses have a

value as they *recede* from light precisely as colors have a value as they *approach* light—the one being the reverse of the other. This is the understanding of values as held by Couture, Fromentin, Blanc and others, but from persistently putting the question which forms the title of the present article to many modern artists, not only in America but in Europe, I have some reason for thinking that it is not the exact understanding of values as held by artists to-day—at least, not the only meaning of the word except as regards the simple relations of black and white.

It will be remembered that Fortuny, in his picture of "The Academicians of St. Luke Examining a Model," poses a nude woman standing on the top of a table, against a delicate pink wall. The similarity of color and light in the flesh and the pink background, and the difficulty of relieving the one against the other caused Gérôme to ask the artist why he had not thrown the model against a dark ground for a contrast, as he (Gérôme) would have done. Fortuny's reply has a sarcastic smack to it: "That is because I am not the great artist you are, sir." The story illustrates the difference between the old and one of the new conceptions of values. Gérôme's idea was to get values by a difference in the pitch of different colors—the contrast of black against white, blue against red or green against yellow. Fortuny's idea was to get values by a difference in the pitch of similar colors, thereby producing a delicacy, a subtlety, a mystery in the color scheme characteristic of men who have the color instinct. Since Fortuny's time there has been still another advance, and the artist of to-day has come to recognize values as more often the difference in pitch between objects of the *same* color seen at varying distances. I have but to mention the name of Mr. Whistler in order to bring this meaning more clearly to the reader's mind. For Mr. Whistler's pictures, his nocturnes and harmonies, his arrangements in yellow white and what not are, from an artist's point of view, little more than studies in values. The "White Girl" shows different pitches of white, the "Portrait of Lady Campbell" different pitches of black, the "Portrait of My Mother" different pitches of black and gray. The tones are similar, almost identical in some cases, but there is a slight difference between them, and it is the quiet emphasis of this difference that places each object in its proper place and gives to each tone its proper value. Throw a white handkerchief on the snow, and how can it be painted unless by showing a slight difference in pitch—a difference in the light-absorbing qualities of the two substances? I have in mind a picture by Mr. Chase called "The Quarrel," showing a young woman swinging in a hammock and a man sitting in a chair near by reading a newspaper. The man is dressed throughout in white flannel, one leg is carelessly thrown over the other, one fold of white flannel is thrown against another fold, and the happy emphasis of value in the first fold gives it a relief from the second fold. It is the same cloth, but seen at a slightly different distance or in a slightly different light. At the Munich Exhibition last summer there was an (uncatalogued) picture by Duez quite startling for its audacious treatment of values. It was a girl dressed in red seated on a red sofa back of which was a red wall—an arrangement in red all through; and, though rather unsatisfactory by reason of its vulgarity, the picture was certainly an admirable study in values. Similar effects may be seen in many of the First Communion pictures of Parisian artists in which the white dresses of the young girls are relieved one against another; in flower pieces where bunches of roses or daisies are painted in masses; in interiors where pieces of furniture similar in upholstery are distinguished one from the other; in gray-toned landscapes where smoke and fog are blown against gray rain clouds and the dull-colored roofs of houses stand out from each other. What may be the precise cause of the inequality in pitch of like-colored objects such as I have instanced, would be difficult to determine. It would seem to be not so much the intervening atmosphere, of which I have next to speak, as the difference in the quantity of light received by each. The change of position, slight though it may be, not only brings a change in the direct light, but in the side lights of reflection. Certain it is that there is an inequality in the quantity of light each receives or we should not be able to see their related positions. This meaning of values is substantially the same as the Couture-Fromentin definition—*i. e.*, the difference in the quantity of light or dark contained in a tone, but it is such a subtle application of it as to have among artists practically a new significance. In other words,

many of the modern artists consider the difference between blue and yellow, red and green, orange and purple, a difference in color, but the difference between one gray and another gray, one yellow and another yellow, one red and another red, a difference in value.

Another meaning of the word values as used among artists may be illustrated by the interior of a Gothic cathedral. Suppose one stands in the nave facing toward the transept and looks down the row of supporting columns. There would be, comparatively speaking, no variation in the color of the stone composing the several columns, and yet the column nearest the viewer would have more value than the second one and the value of the third, fourth and fifth would decrease in a similar ratio. And this would be the case under any conditions of light. In an Algerian picture by Mr. Bridgman (called "On the Terrace," I think) there is a low white wall beginning at one corner of the canvas and running diagonally into the background. In reality the wall is all of one pitch of white, but in the picture the foreground end of it is an intense white, and this is graded through various stages of depression until at the background end we have a whitish gray tone. A similar effect will reveal itself to any one who will take the trouble to look along one of the uptown streets of New York where the brown stone houses stand in solid blocks. Here, again, there is no intrinsic color difference between the stone composing one house and the stone composing another house, but if the observer will half-close his eyes and get the buildings in a line of sight he will notice a great difference between the value of the first building and the value of the last building. Suppose, for another instance, a file of policemen marching up the street on parade; twenty yards behind them comes a second file; twenty yards farther back a third file. Their uniforms—their colorings—are the same but not their values. The first ones appear more intense than the second, the second more intense than the third and so on. One more illustration in landscape. In the foreground is a cornfield with the corn in the shock and on the edge of it a clump of maple-trees; in the middle-distance are more maple-trees and more shocks of corn. If we get them in a line of sight and compare tree with tree and shock with shock the inequality in value between things of similar coloring will again be apparent. Eliminate the coloring principle by comparing one white birch with another white birch twenty yards behind it; or the snow on one hill-top with the snow on another hill-top a hundred yards beyond it, and again the inequality in value will appear.

Of course, dear reader, you have been wondering all through that last paragraph how I could be so stupid as not to know myself describing aerial perspective. Yes, you are quite right. The difference in the appearance of these various objects at varying distances is due more to the graying effect of the air than to the quantity of light or dark received; in fact, practically speaking, it might be said to be wholly due to the first cause. This is what the books call aerial perspective, but many of the artists choose to call it values. The cause is intervening atmosphere, the effect is a difference in pitch. Doubtless it would tend to a better understanding of art if every one consented to call these effects aerial perspective, but the fact is they do not consent. And perhaps it is not confusion of ideas but method that induces artists to telescope the two names. There is a difference between the green of one hill-top and the green of another hill-top, and it may be due to local coloring, to light, to shade, to atmosphere, to what you will, but it is not the less a difference in value.

Now there is still another meaning attached to the word which recognizes value in the relations of light and shade. This meaning finds acceptance with the majority of artists, but it is not given in the dictionaries, nor is it used by art-writers with the exception of those artists who occasionally conjure with the quill as well as the brush. The late William M. Hunt all through his "Talks on Art" speaks of "values, or masses of light and shade," as though the terms were synonymous. In *The Art Amateur* for September, 1888, I find a writer (evidently an artist) saying: "These degrees of dark and light, whether due to shade, to atmospheric effect, to lighting or to local color, are the values." The reported studio talk of Carolus Duran in *The Contemporary Review* for May, 1888, contains this criticism on the painting of a head by one of his pupils: "You have a shadow there on the neck that looks like a stain because it is not true in values." The knowledge of men in their particular callings can hardly be impeached by outsiders—certainly not when they speak of their specialty, as is the

case with Carolus Duran. Almost the whole burden of his art-teaching is half tone, value and Velasquez, and on these subjects he is an accepted authority. Nor will it do to argue that artists are not dictionary-makers and, therefore, cannot scientifically give the meaning of terms. If engravers choose to call a certain instrument a graver, why, then, it is a graver, and all the dictionary-makers put together could not make it a roulette. So when artists see fit to recognize values as meaning something more than a difference in the color gamut, we must defer to their superior knowledge and accept their vocabulary in the light of its special meaning. If, however, we examine the matter for ourselves we shall find that the complication of light and shade with values is not an arbitrary bit of stupidity on the part of the painters, but that they have good reason for regarding the former as a creative cause of the latter. Shadow in contrast with strong light creates a difference in pitch even more positive than that produced by complementary colors or by atmospheres, and it is just this difference, no matter what its cause, that artists regard as value. It may not strike us forcibly in the light and shade of an outstretched hand or a human face; so let us take an illustration from larger objects, where it will be not more real but more apparent.

I have before me as I write a picture of Arab horsemen coming out from a grove of trees. The first horseman is in the open light, the second still under the shade of the trees; both are on the same plane and but a few feet apart. Let us suppose both these horses are bay horses. Though of precisely the same color, would not the one in the open be of higher value than the one in the wood? Undoubtedly. And to what would this difference be due? To atmosphere? No; they are on the same plane and we see them both through the same density of air. To difference in coloring? No; we are supposing them to be bay horses, or at least of the same color. To what, then, is the difference due unless it be to light and shade? It is simply the difference between a bay horse in shadow and a bay horse in light, and this is not only a matter of light and shade, but a matter of values. Let us take again for illustration the nave of the Gothic cathedral. A shaft of sunlight from the transept strikes across a single column of the line. Neither the color of the columns nor the atmosphere has changed, but there is instantly a difference in pitch between the column in light and the columns in shade. Paint the former too high or too low, and the first artist you meet will tell you your picture is not true in values. Suppose once more a stretch of green meadow. In the foreground is shadow caused by clouds, in the middle-distance is a belt of sunlight, in the background a diffused half light. Would not this again show an inequality of values caused by the variations of sunlight and shadow on green grass? If this is true, if my analogies are sound, why is not the difference between the flesh color of a cheek in light and the flesh color of a throat in shade, between the high light of a red jacket and the fold of it in dark shadow, equally a difference in pitch—a difference in value? It may be thought that this, after all, is nothing but chiaroscuro, and so it is, but there must be two considerations of it instead of one. First, the direct light must be considered with its direct shadow for the equality of their quantities; second, they must both be considered not only for their values as related to each other, but as related to neighboring lights, shadows or half-tones. In this latter consideration lies the artist's reason for his apparent jumbling of meaning. For he argues, rightly enough, that a matter of light and shade is also a matter of value.

Now if we amend the Couture-Fromentin definition of value we shall have arrived somewhere near the modern meaning of the word. I have, at the beginning of this article, paraphrased their meaning as "the quantity of light or dark contained in a tone," and have endeavored to show that they applied it in a limited sense to indicate the difference in pitch of color or light independent of reflected light, atmosphere or light and shade. If it be said that what is understood by value is the quantity of light or dark contained in a tone *arising from any cause whatever*, the present significance of the term will be more nearly comprehended. To be sure, there is no great necessity for confining its meaning by any cast-iron language, and what I have offered in this article is more by way of suggestion than definition. The final meaning of values has not yet been determined, and while inquiry is still on foot, it can hardly be considered judicious for any one to be too sure that his is the last word on the subject. JOHN C. VAN DYCK.



# THE ATELIER

## THE HORSE AS A MODEL.

### I.



FEW amateurs succeed in painting the horse. One must *know* him and understand him to be able to paint him. Excepting the human figure, there is no more difficult subject. I once heard an art student, a young lady who owned a beautiful saddle-horse, exclaim as she parted his silky white forelock and looked into his intelligent, responsive face, "Oh, Prince! if I could only paint your portrait, what would I not give?" She did not undertake the entire representation of the beast; the anatomical study requisite was more than she felt equal to; but she applied herself earnestly, until she achieved her desire so far, that Prince's head is now faithfully represented upon canvas. The noble animal himself has long since gone to his rest. It is only those who can devote years of study to it who should undertake the entire subject; better do well with head alone than commit the painful errors inseparable from the thorough knowledge of equine muscle and movement.

As with all other painting, skill in drawing is the first requisite. The more preliminary practice with casts the better—many good models of parts may be found in plaster; and if bronzes are accessible, they may be copied. Begin as in studying the human head—take an eye, an ear, or a side of a head, showing the branching veins, the nostrils, and a portion of the waving mane. When it is supposed that these are well drawn, put a halter just around the neck of a quiet horse, and, after tying him where the light is favorable, try the same from life. The subject will not remain so fixed as the plaster or bronze models, but there will be no great difficulty in this way. Now we have real texture to deal with, and,

more than this, varying expression. The ears will show what the sentiments are even sooner than the eyes. Then there is that curious and delicate layer of muscle, *panculus carnosus*, spread over head, neck and body, and used to corrugate the skin; this means disapprobation of the most decided kind, and is very likely to be followed by muscular action that is more aggressive.

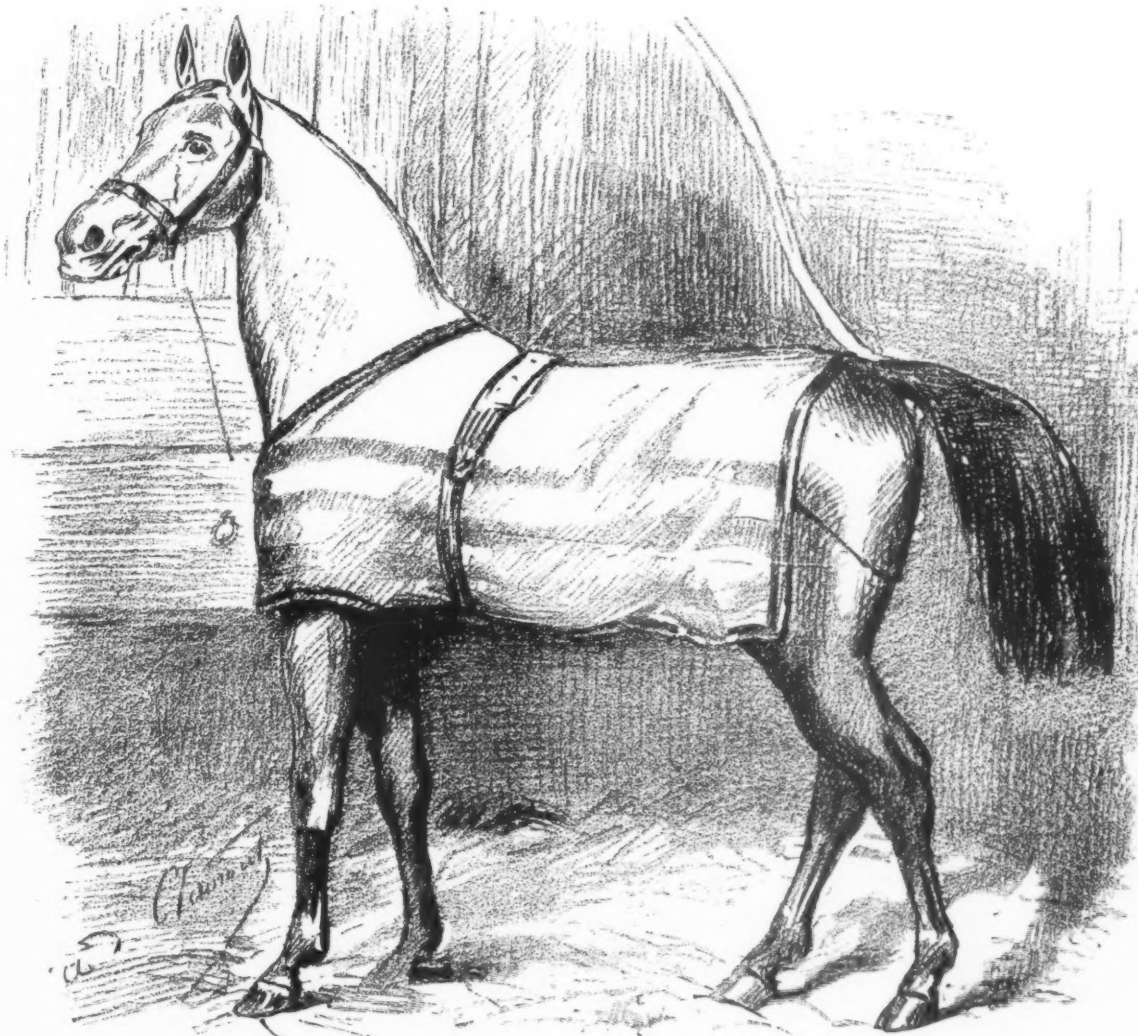
The eyes of horses differ as much as those of human beings: the docile horse has a deep, soft, liquid eye; the nervous horse, a restless, fiery eye; a vicious horse, an eye that rolls and shows more white than it ought. Deep hollows over the eyes are marks of age; but some horses show them much earlier than others. If our model is of the sort that does not object to standing quiet, his eyes will soon begin to droop and his ears will settle back in a recumbent position. The best way to get a livelier expression is to awaken his interest in the outer world—surreptitiously throw a pebble against some object that is well in front of him. Now he assumes the listening attitude! His head is erect, his ears prick up and point forward, and his eyes are full of wonder. A horse may divide his attention and point one ear in one direction and the other in another; but usually we would prefer them the same in a picture.

If the student is drawing parts only of the head, it is

The accompanying three-quarter view of a head, with the light directly in front, is a good example of an easy study; not as to size, for the larger the scale of the work, the more certain one is that he is meeting squarely all the difficulties that it offers; but we get a strong profile, a full view of one eye and one nostril, and a dark shadow on the side of the head throws out the lighted face and neck to advantage. A very spirited head might be more pleasing, but it would be more difficult.

The same plan of working, first from artificial models and then from life, may be carried out in studying the body of the horse; but a knowledge of superficial anatomy must be acquired at the same time. Form and power depend very much upon the muscles lying immediately under the skin; and these must be made familiar. One can imitate form in

plaster and bronze, that never move, without a knowledge of anatomy; but let the student try the same with the living, acting muscle before him, and he will make grave mistakes. McFadden's "Anatomy of the Horse" is an excellent book to study, and a great deal may be gleaned from Youatt and from Mayhew, whose books almost every horseman is likely to possess. Facts obtained from reading should be verified by observation and comparison. With many other animals it is easy to get healthy carcasses to dissect; but in this country, where epicures have not yet demanded horse-flesh for the table, it is not. There are plenty of



THE LISTENING ATTITUDE. A SKETCH FROM LIFE.

well to catch their different aspects; give, for instance, an ear in its recumbent position and in its alert position. When trying to secure the whole head, it is well to judge from the disposition of the animal as to the attitude he can be kept in for the longest time; for some horses, like some men, are more restless than others.

poor, used-up horses, but they are not all desirable to handle. Dissection, however, is beyond our purpose.

It is not difficult to locate the principal superficial muscles of the living horse and to follow their play. When one gets accustomed to observing closely, every peculiarity of development becomes apparent, every



A FRENCH CAPTAIN OF DRAGOONS. DRAWN BY ALPHONSE DE NEUVILLE.

(SEE "THE HORSE AS A MODEL.")









point is critically noted. Let us look at the horse ridden by De Netville's "Captain of Dragoons," illustrated herewith. Those legs are of the kind that can take long strides and big leaps, even with the heavy weight of the captain. Notice how near the hind feet are brought to the fore ones, showing that the hocks are well underneath. Look at the thick shoulders and broad chest—plenty of endurance there! Those frontal bones indicate blood; the forehead is broad and angular, and the face tapers down to the muzzle, as it should. The profile is straight—not curving outward to indicate obstinacy, or inward to indicate timidity.

When the student begins to think of representing motion, he may first study the slow steps and the slightly varying positions of the horse that is quietly grazing. After making several successful drawings, it is time to try continued motion. A horse may be led along slowly that the regular movement of the legs may be observed. In sketching, the aim must be to secure what is most striking, the general impression as to position; and while the horse is being turned and brought back in the same direction, it is well to go right on with the sketch, following out the memory of this impression and thereby testing it.

After some satisfactory experience in studying the horse that is moving slowly, the speed may be increased. Now one wants to get the best mental photograph possible—it is the continued effect of quickly succeeding positions that constitutes this; not any one momentary position. We are often amazed at positions shown in instantaneous photographs, especially those of running horses; we may never have been impressed by the reality, because it was not what, out of the aggregate, became most apparent to us, not what seemed characteristic of the motion represented.

It has been reported that Meissonier, after noticing the positions that instantaneous photographs gave to horses moving like some in his famous picture in the Metropolitan Museum of Art, "Friedland—1807," regretted that he had not seen them before the picture went out of his hands. Be this as it may, careful observation is worth more than any mechanical aid.

It is not necessary to have a stylish horse, or one that is in fine condition, to study from; indeed, if the muscles are not smoothly rounded over with fat, they can be observed to better advantage. The common idea of style demands, first of all, a high head and arched neck; then a proud step. But this step takes time—it is not the one that skims over the ground the fastest. The hind quarters of the turf horse are often an inch or two higher than the fore ones, for power is wanted from behind; and the neck, instead of arching up, will stretch itself out almost on a line with the body. In the hunter we look for a lofty forehead. For small studies, the horses in the cut representing the meet, suggest some good points—there are broad loins, long quarters, muscular thighs, and well bent hocks, all indispensable characteristics of hunting horses.

The fine hunters in the next cut show how much character and spirit can be given even on a small scale, and the most distant horse furnishes an example of foreshortening.

One must take great pains with the contour and finish of the legs of horses, after making sure that they are all right as to position. The walls of the hoofs are sometimes contracted, sometimes spread; their obliquity must be carefully observed.

There are many amateurs who will undertake to paint horses,

their heads at least, without going through with any of the study from life which has been recommended; but will copy ordinary photographs or paint upon solar prints. They may produce pictures that will please; but they are in danger of perverting the best work of the camera if they depend entirely upon mechanical imitation.

In handling colors, care must be taken to keep shad-

master form and action will do justice to color and texture. When horses that are painted appear wooden-like, the trouble is deeper than the surface; it may be in the conception of form that is followed out in developing and defining the surface; it may be in the unsuccessful representation of motion.

H. CHADEAYNE.

#### WATER-COLOR PAINTING.

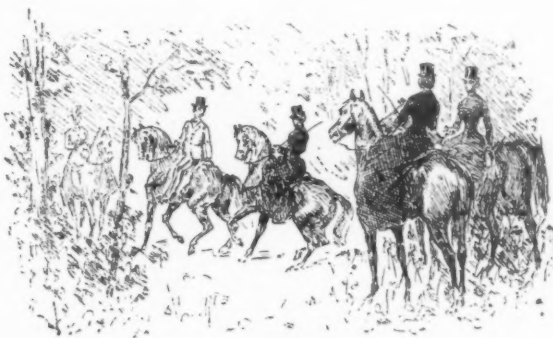
##### IV.—PALETTES, WATER BOTTLES, BRUSHES.

THE palettes commonly used in painting in water-colors are porcelain, glass or enamelled metal. Those in porcelain and in glass are for studio use only, and they are far too liable to break to be brought into the field work. The palettes in porcelain are shaped like those of wood used by oil painters—that is to say, either oval or rectangular, with a thumb-hole. Still, they are seldom held in the hand, because the quantity of water with which the colors are mixed causes them to flow so readily that the slightest inclination would make the colors run all over the palette and on to the floor. For that matter, many painters in oil rarely hold their palettes, the fatigue of holding a heavy piece of mahogany loaded with colors being very considerable toward the end of a long day's work. The convenience of a palette is, however, in that it may be held in the hand, so that the painter, in going to and from his easel, takes his colors with him, and may compose a tint or lay a touch at the moment that it occurs to him to do so. Even in water-color work, when laying small touches of nearly dry color, or when gouaching, it is well to accustom one's self to hold the palette in the hand. Some porcelain palettes are unglazed. They permit a better appreciation of the quality of a tone while it is on the palette, but they cannot be kept perfectly clean, as the glazed ones can. A simple plate of ground glass laid flat on a sheet of white paper is often used in the studio.

In sketching, beside the enamelled under surface of the cover of the sketching-box, some painters use palettes of the same material or of pasteboard. These have their advantages; but, whether indoors or out, the best palette is a sheet of the same paper as that on which you are working. It costs at least the price of an extra block for every block of studies or sketches one does; but it is well worth that to be able to try a tone on the same sort of surface that is to receive it, when determined on.

While hard cakes were still much used, it was common to mix colors in dishes or saucers of porcelain made for the purpose. Those who will use hard colors for the sake of the perfect smoothness of their washes retain them. Ordinarily, for the large tints for which only they will be needed, a set of common earthenware saucers is preferable. In using any of these receptacles it is necessary either to keep the color well stirred up with the brush or, which is better, to allow it to settle and then decant the clearer portion of the liquid. Otherwise the commencement of a tint may be much lighter than the end. If one has been at a good deal of trouble to prepare a tint which is to be used during a whole day or several days in succession, it is useful to cover the large saucer with a piece of moistened linen to prevent evaporation, the linen to be kept moist by wetting it as often as may be required.

One of the principal difficulties connected with sketching in water-colors is that of bringing with one a sufficient quantity of water and the glasses to hold it. A bottle or flask, such as is used by



"IN THE PARK." PEN-DRAWING BY J. HARRISON.

ows as warm as the general tone will allow. Only the white and the gray horse will bear much black in shadows. Every kind of surface has its peculiar way of receiving light and shade, and it is mostly by laying on the light and shade just as it is seen upon these hairy coats that the effect of hair is given at a proper distance. Whatever the local color, let it be sufficiently modified with neutral tint. Use large bristle brushes; sables are very seldom needed. Waving manes and tails must be laid in with easy passes of the brush—not wiry hairs, but soft light masses of hair are wanted.

There is little danger but that the student who can



"ON THE WAY TO THE HUNT." PEN-DRAWING BY C. DELORT.

tourists, setting into one cup of tin or nickel and covered by another, is the best means yet invented for the purpose. Yet, as a bottle which would contain sufficient water would be inconvenient to carry, one should always learn to be saving of water when sketching, unless one can make sure of a stream or pond near at hand. In the studio, water glasses like those shown in our cut are found to be preferable to any others. Two are generally considered necessary, one in which to wash the brushes, the other to hold pure water to mix with the colors. The water in both should be renewed quite often, and the brushes should, from time to time, be allowed to soak a little when cleaning them, so that all unnecessary color may be got out of them.

There is a good deal of diversity in both the forms and the sizes, and we may add the materials, of brushes now in use by water-color artists. Formerly a few large camel's-hair brushes and a few small sables were all that any water-colorist would think of using. Now, in addition to these, he will be likely to choose from every sort of brush that is made more especially for painters in oil. Flat and round hog's bristle tools, small flat ox-hair brushes, large flat brushes in camel's hair for skies and water and a number of brushes of special shapes for foliage are at his command. The old-style brushes, still in general use, are shown in our cut. The three sizes there figured, with a large flat camel's hair for skies and two or three flat ox hairs of about the width of the longest sable here figured and about one third its length, will be sufficient for the beginner, so long as he keeps to pure water-color and makes little or no use of opaque color. In tree drawing and certain other work a sort of long and rather thin sable, manufactured for mechanical painters and used by them in striping, is very handy, as a fairly good draughtsman can with it draw in trunks and branches, getting both sides right, with a single stroke. But much may be done in this way with the long sable here figured, and its sharper point and greater elasticity permit of retouches which are difficult to make with the "striper."

In choosing brushes, it is only necessary to dip the brush in a glass of water and, by a quick movement of the wrist, shake out the superfluous moisture. The brush should then present a smooth appearance and, at the end, a fine point or a clean edge, without straggling hairs. It should, moreover, bear the slight pressure needed to form a definite touch on a sheet of paper, and, on lifting, it should, by its own elasticity, regain its former shape. If it remains much bent, and particularly if it forms two or more points, it should be rejected. Sometimes a brush will develop a tendency to struggle after being some time in use. Most often this results from imperfect cleaning; but, when not too far gone, it may be remedied to a certain extent by moistening the brush and burning off the straggling hairs. The best plan, however, is to select good brushes and take good care of them.

It is good to reserve certain brushes for certain colors. They may be easily distinguished by coloring their handles, if the latter are got of plain wood, as they may be. For certain colors, as India ink, sepia, Prussian blue, and, in general, all very dark and very strong colors, this plan is most advisable. A few brushes should also be reserved for blending and modifying tints already laid. These should be used with pure water only, and should

always be kept absolutely clean. For this purpose double brushes are sometimes used; but, in working, one is liable to forget which end is intended for color and which for pure water.

Pans of moist colors are nearly abandoned now for

time, the color is apt to dry in them, and it dries first at the mouth. It is then necessary to clear the mouth of the tube with a pin or nail, if this has not been made impossible by the hardening proceeding too far. As a last resort, one may undo or cut away the fastened end of the tube, and, in that way, get at so much of the color as still retains some moisture. But it will not be long before this is as dry as the rest; and, once hard, it may as well be thrown away. With all this, however, tubes are so very convenient that they are now more used than any other form in which water-colors are put up. They come in boxes or may be had separately.

(To be continued.)

#### PAINTING WILD FLOWERS.

##### IX.

THE button-bush (*Cephalanthus occidentalis*) is common in the neighborhood of streams and ponds. Its foliage is ample, and its minute, white flowers form spherical heads, which harden and turn brown late in the summer, after attaining, perhaps, an inch in diameter. It is then that its branches are most desirable for decorative purposes. In water colors, sepia suits it well, and burnt umber should be used rather freely with the sepia wherever very warm tones are required. In decorating a fire-screen, a very pretty effect may be produced by laying gilt—French gold paint—upon all the strong lights, the color being thinned off toward where it is to be laid, so that the two shall not come heavily together. If oils are used, the balls should be dabbed in with a bristle brush, that their circumferences may not be hard; they want burnt umber deepened with Vandyck brown and lighted with Naples yellow, pale neutral modifying the edges of the shadows.

The butterfly weed (*Asclepias tuberosa*) is a very showy species of milk-weed; its brilliant orange red is conspicuous across the largest fields. The tall stems send out branches at the top which bear crowded umbels of distinct and curiously constructed flowers having oblong hoods; these want scarlet vermilion and cadmium put on to produce the most fiery effect, and gray tones must be skilfully brought in proximity, to enhance it. The stout stems are abundantly leaved, and the plants will bear massing for a study.

Almost everywhere in the Eastern States and in many other sections, if we see, late in summer, in the fields or along the roadsides, cloud-like patches of creamy whiteness or soft feathery lines of pinkish purple, we may know that it is spiræa—the former being meadow-sweet (*S. salicifolia*), the latter hardhack (*S. tormentosa*). Flowers that grow in such profusion do not seem so tempting as those that are scarce; but if for this reason not one beautiful waving panicle of spiræa is transferred to the portfolio, it is likely to be regretted when the season has passed. Spiræa is so intimately associated with some portions of New England landscape, that we like to see it painted as it stands, massed in the foreground of a familiar peep of country. Of course, it may be painted in numerous

different ways; but this outdoor aspect is one of the most pleasing. Let the plume-like softness of the flowers be given with light touches of large brushes—flat bristle for oils. The white species is tipped out with a



FRENCH TROOPER. BY ADRIEN MARIE.

tubes. They are better than tubes in one respect only—that they may be used completely up, though with time they become dry, while color that dries in a tube is lost. That hardly counts with a person who has a great deal of work to do; but to an amateur who practises only occasionally it may be an important consideration.



DRAWING OF A PLASTER CAST OF THE ENGLISH HORSE "TRAVELLER."

The tubes are similar to those used by painters in oil, but are generally much smaller, the colors being more costly. The defects of this method of putting up water-colors have already been mentioned. If kept a long



rosy flesh tint, made with scarlet vermilion, Naples yellow and white. The purple species is light and warm, requiring mauve, rose madder, Naples yellow and white. Gray must be well diffused over it, to give the airy delicacy that is characteristic.

Any time during the summer we may come upon a pretty cluster of cone flowers, or black-eyed susans (*Rudbeckia hirta*), one of the most brilliant of ray flowers, the dark, rich brown of the cone-shaped disk contrasting with the deep gold setting. A simple group of these flowers, with a few undefined grass blades added to the rather scanty foliage, will always make a pleasing study. A few strong flowers may come close together near the centre, one or two rise pretty high, and again one or two more may droop low and toward the light, while several on the shadow side may recede and show only neutral effects. Strong cast shadows are wanted, as the general coloring is strong. It is best to make a circle for the base of a cone, then lay in the rays, or whatever of them may be seen; they are never straight or perfectly flat, but more or less curved; and very near the disk they are somewhat folded and also have a deeper glow of color. Cadmiuns are the best yellows to use, with burnt umber in the shades. Vandyck brown is needed for the dark parts of the cones, raw Sienna for the diffused light, and Naples yellow for the high light. Some Sienna and umber tints should be introduced rather emphatically among the stems and grasses.

The great blue lobelia (*L. syphilitica*) is very common in wet meadows and in the neighborhood of streams. It wants either permanent or new blue—rarely the blue pales into pure white; where the slightest purple shows, as it often does, a little rose madder may be added. The plant is very pretty in water-colors, and may be used for good-sized decorations, as it grows to the height of three or four feet.

Another flower that requires much the same blue as the above, is the harebell (*Campanula rotundifolia*). It may be found in any of the mountainous regions of the North. The dainty, nodding flowers and linear stem-leaves are very desirable for small water-color decorations; the round root-leaves, to which the name refers, disappear as soon as the flowers bloom.

The purple foxglove (*Gerardia purpurea*) grows in the North about one foot high, and its flowers are not usually more than an inch in length, where, in the South, the stems attain a height of four feet or more, and the flowers are two inches in length. Rose madder and French ultramarine will give their bright purple, if laid upon white paper in water-colors, or mixed with white in oils—yellow ochre may be worked in the same for the gray tints, and black may be added for the shadows—those of the deep funnel-like centres of the corollas being very delicate. The stems branch considerably, and their linear leaves give a pretty foliage effect.

Plants that are rather frail and vague of themselves, but often introduced for the sake of their soft, mist-like effects, are the bedstraws (*Galiums*). The white flowers are so fine and scattered upon the tall branching stems that they scarcely appear like flowers at all, but rather like brisk wafts of spray. The effect is not easy to produce in water-colors except by using Chinese white; but in oils a broad bristle brush charged with white, a little raw Sienna and a little terre verte, will soon bring it out in perfection. A good-sized study of bedstraw will be found valuable to keep on hand, that branches may be copied in with flowers whose foliage is rather limited.

The Sabatia chloroides strews its bright pink flowers around the borders of many large ponds. The general effect at a distance is not very unlike what masses of wild roses would produce if they did not grow high. The structure of the flowers is very different, and the leaves are simple—oblong-lanceolate. If a considerable number of the plants should be painted in a study, it is best to let them spread themselves horizontally; if practicable let them be represented as growing, with a glimpse of water-view beyond and sedge-like greens falling in around the fair pink bloom. The corollas want rose madder and white, with terre verte worked in for the grays, lemon yellow at the base of each petal, and cadmium for the stamens. The flowers group themselves so prettily that one can usually take them as they are, without bringing imagination to aid, and if they do not make a beautiful study it will not be their fault.

The round-leaved sundew (*Drosera rotundifolia*) is a curious and beautiful little plant suited best to dainty rendering in water-colors. The flowers are inconspicuous, but the tufts of leaves, all set round as they are

with fine reddish bristles, make warm little studies that are quite matchless. The greens should be used sparingly, and should be of rather a transparent character. Indian yellow and a very little Antwerp blue will give their general tint; burnt Sienna, with rose and brown madder, may be used for the bristles.

Barberry (*Berberis vulgaris*) is a shrub that we do not often find growing wild except rather near the coast in the Eastern States. Its thick hanging clusters of yellow flowers appear early in the summer, and are very pretty; but the oblong berries that succeed them are much more valued. As the summer advances, they increase in size, and gradually change from green to yellow, then to orange, and finally to the brightest coral. Whatever way the branches may be turned, the berries droop by their own weight like so many pendent jewels. This must be recognized in sketching them. Each slender stem from which a cluster hangs must have a perfect curve, showing that it is pulled over by its rich burden. Barberry may be used for large or small decorations, and water-colors or oils suit it equally well. Dark cast shadows help to show off the coloring of the berries, and throw out the leafy branches. Just before the berries are perfectly mature, they are the prettiest; as the coral surfaces are not then of one deep shade, they will bear cadmiuns blended in scarlet vermilion and rose madder, the terminal ones usually being the lighter. Their high lights will be pale yellow or white, and terre verte may be introduced where it is wanted to unite with the red to produce gray tones. The little blossom ends want touches of burnt umber. The leaves do not require very strong greens, and some may be tipped out with Siennas and brown madder. Beautiful as barberry is for decorations, it has not as yet been used enough to lose its novelty; and it can never fail to be pleasing when it is well painted.

This completes the list of wild flowers selected for the year—later specimens having been taken up in September, 1888. H. C. GASKIN.

A SERIES of very useful lessons in form can be given with a pair of hemispherical bowls, an upright glass or open jar, a wine-glass and a lump of modelling clay. In the two bowls pressed one against the other on a lump of the clay, one can make a sphere; the upright jar will turn out a cylinder, and the wine-glass a cone. Being in soft clay, all sorts of sections can be made with a kitchen knife or a bit of thread. Cubes and other plane-surfaced bodies may be had by flattening the clay against the table. The elements of sectional drawing may most easily be explained by means of these models.

A VERY handy mirror, useful for various purposes in the studio and out-of-doors, may be made by simply coating a piece of glass of any required shape or size on the back with black paint or thick varnish. Objects seen in this mirror have the effect of the same seen with half-closed eyes, the method usually taken to get a notion of the masses apart from the detail of a view. But the image in the black mirror has the advantage of being constant, and of presenting more definite contours than that seen with half-closed eyes. In the studio, the black mirror may be used in inventing ornaments by symmetrically repeating any assemblage of lines placed on the table before one, the mirror being held at right angles to it. With two such mirrors held together by a band of linen glued on to the edges, so that they may be opened or shut like a book, you have a new and very useful form of kaleidoscope. Set end down and opened at right angles, on a line drawing laid flat on the table, it will produce, as you shift it around, the most astonishing variety of rosettes, all perfectly regular, with four leaves or petals to each. By widening the angle you may obtain triangular rosettes of three petals each, and by making an acute angle rosettes of more and more compartments as the angle becomes more and more acute. Fixed at an angle of forty-five degrees, they will serve for a window mirror to show you what is going on in the street.

It is well worth remembering that a sheet of paper doubled and creased with the thumb-nail makes a perfect rule, which may be used to test the rules of box-wood or brass which one buys. Double the paper again, bring the two straight edges together, and crease it as before, and you have a perfect right angle or "square."

To draw on glass, give it first a light coat of essence of turpentine, and use a lithographic crayon well pointed.

## China Painting.

### A LESSON ON TINTING OR GROUNDING.

FOR a surface the size of an ordinary tea-plate, squeeze upon the palette a portion of any desired color about the size of a marrowfat pea. Add three drops of prepared painting and tinting oil, or balsam copaiba, or fat oil of turpentine, or, for a very delicate tint, simply oil of lavender. I give you all these ways, but the first is my own preference. Some painters use rectified spirits of tar in small quantity, and thin with lavender oil, using no turpentine at all. The color is thus kept open longer, but there is a disagreeable stickiness about the whole process. The tint will look very smooth, however, and this method may prove the easiest in the beginning.

Apple green and the various yellows need no additional flux for tinting; but all the other colors require one-third as much flux as color. The colors designated in catalogues as "tinting or grounding colors" differ from the others only in the fact that they are prepared with a larger admixture of flux. Flux may be used with them in the usual way if desired, and all colors can be used for tinting when this suitable admixture is provided for.

Now grind your color, flux and oil together, and add a few drops of turpentine. Have a "Deerfoot" blender, which is the "tinting brush," ready for use. In applying it to the china, this brush must be held upright, its surface touching the china rather lightly. The motion is very much such as you would use in dabbing a baby's delicate cheek with powder. "Padding"—as the process is also called—is sometimes done with small wads of raw cotton tied up in square pieces of china silk, old cotton or linen. Whether these wads are used, or brushes, it is a luxury in tinting several dishes at a time, or in using several colors for clouded tints, to have a number of clean ones at hand. The "Fitch Hair Stipplers," in the larger sizes, answer very well in place of the Deerfoot blenders, which they closely resemble.

The color, being properly mixed and well thinned with turpentine, should be laid on the china as quickly as possible with the grounding brush, a short quill-handled tool with a rounding end. You need not always color every particle of the surface in applying a tint with the grounding brush, but work quickly and lay the color as evenly as you can with convenience—then immediately take the plate on the palm of your left hand, leaving the right hand free to use the tinting brush, or the little cotton wad, which must not be too hard. This brush, or wad, being perfectly clean and dry, must be held upright and used to *dab* the surface of the plate. Work in successive circles or rounds of touches from the outer edge of the plate to its centre, and when this point is reached go back to the edge and do it all over again. Repeat this process without pause five or six times, perhaps, or until the tint looks perfectly smooth and uniform. If your proportions of oil, turpentine and paint happen to be in perfect harmony when your grounding brush lays the color on, a very few touches of the blender or stippler will often complete the work to perfection.

If you have added too much turpentine the tint will look very watery, and will begin to come off under the use of the blender. In this case wait a few minutes till the color has begun to "set" or thicken a little, when you can generally complete the work with entire success. Delicate tints always have a watery look as the grounding brush lays them on; but it is the blending brush which informs you if they really are too thin, in which case the white surface of the china will show.

Lavender oil can always be used to thin color, either in tinting or in ordinary painting, but the incautious use of heavier oils will often cause the work to blister in firing.

The blending brush, if used too heavily, will take a tint completely off. The motion should be light but firm. In making the first round or two, do not stop too long to work over any one spot, but leave it till the next general round. As soon as the tint looks uniform and of a fine grain, it is done; then put it instantly away from the dust in a box or drawer, and the next day it will be dry enough to handle. It can be dried at once, if necessary, over the smokeless flame of an alcohol



lamp, in the fire-pot of a gas kiln, or in the oven of a kitchen stove.

If the tint should settle in clouds or blotches that obstinately refuse to soften under the blender, the paint has probably become too dry, and you must patiently rub it off and do the work over.

If you are so unlucky as to mar the tint by any careless touch when it is newly painted, dance a blender right over the place at once before the paint has time to dry. This is the only remedy, unless the piece can be fired twice.

If you wish a tint of a rich, deep tone of any color, the only proper way to obtain it in over-glaze painting, is to lay the usual light tint, fire, superadd another light tint of the same style and refire. By repeating this process you can obtain a tint dark as desired and free from all streakiness. Very beautiful rich, clouded tints can be laid in a different way for one firing, and delicate tints can be beautifully clouded also. On any dish to be tinted the design should be sketched in water-color or India ink. This drawing will remain uninjured even if it should be necessary to wash the tint off once or twice with turpentine. When the tint has become dry it can be scraped away from the drawing with a penknife or removed by an easier process.

F. E. HALL.

#### HOW TO PREPARE CHINA FOR FIRING.

IN many cases when china is sent by express to be fired, it is well packed, and reaches its destination in safety, but very often it arrives in such bad condition that it is not fit to be fired. A firer careful of his reputation will inform the owner of the articles that they are not perfect, and wait for instructions. Generally he is requested to remedy the evil, of course at the owner's expense; but that cannot be satisfactorily done, for it is not an easy matter to patch up tinting, add half a leaf or remove scratches from a flower, and have the article look as well as when it left the painter's hands.

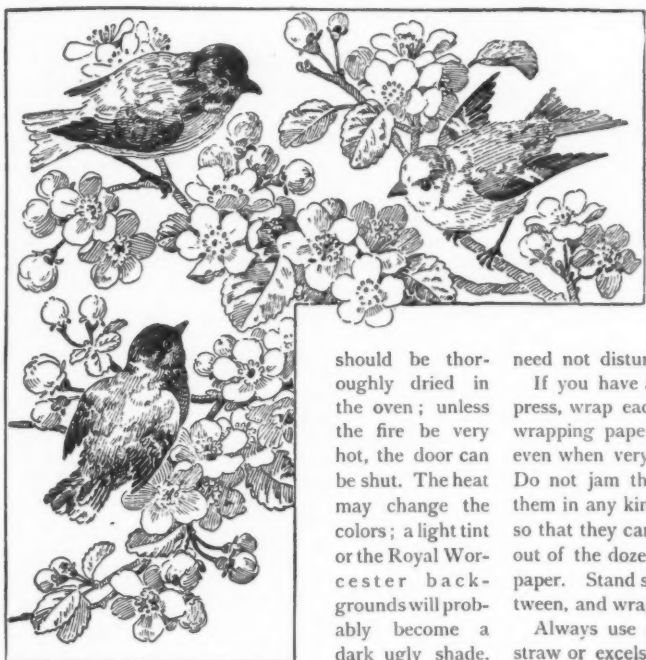
Often the under sides of saucers, and sometimes the right sides, are covered with soiled finger-marks and unsightly daubs of paint which the decorator thoughtlessly leaves on, or perhaps deliberately leaves on, hoping they will disappear in the firing, or trusting that the firer will be good-natured enough to wipe them off, not realizing that the man's time is worth money, and that if he should stop to clean all the pieces that are sent to him he would foot up a serious loss at the end of the year. If he charges for his labor he will probably be told that his prices are very much higher than those of Mr. So-and-So of Boston, or some other place. If he fires them as he finds them, he will be sure to hear from the owner, and in some cases will actually be accused of getting those spots on in the kiln.

In view of these difficulties, and many others too numerous to mention, I have thought that it would not be amiss to give a few simple directions for preparing china for the kiln.

If it be necessary to send china away to be fired, it







painted in a class room, and is to be sent directly to the firer, without an opportunity to dry it, it should be wrapped in plenty of cotton-batting and thin paper. The cotton will stick to the surface of the paint, but that

should be thoroughly dried in the oven; unless the fire be very hot, the door can be shut. The heat may change the colors; a light tint or the Royal Worcester back-grounds will probably become a dark ugly shade, while the car-

mines will look like yellow brown. But no harm is done; they will be all right when fired. It is a good plan to stand cups, vases or any article difficult to handle, on a plate or platter that can be easily removed from the oven and placed on a table till cool. It is better to put the china on the slide when the size will permit than on the bottom.

Many decorators, in order to draw directly on the china with a lead-pencil, wash it over with a thin coat of turpentine. Although it dries immediately, it makes rather a sticky background to work on. Paint from the fingers will quickly be transferred to it, and unless it be carefully wiped off after the painting is finished it will make an ugly stain that can only be removed with acid. Turpentine should never be used in this way when liquid bright gold is to be applied.

The slightest smear from this gold, that is almost imperceptible to the eye, becomes a purple stain when fired. After using this gold, the article should be held in a strong light, and if in any place there seems to be the slightest film on the china, do not deceive yourself and say it is nothing; for when it comes from the kiln that place will have a dull purple instead of a clean white surface. Never dry this gold in the oven or by artificial heat; it does not fire so well as it otherwise would. If it be used in a design with paint, dry the color and then put on the gold. Neither turpentine nor alcohol can be trusted to remove these stains, as in the case of paint. Nothing but water will touch it. Moisten

a cloth or stick, as the case may demand, and wipe until the surface of the china is clear and dry.

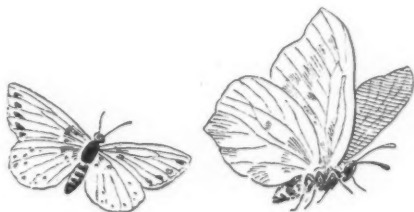
An alcohol lamp is often used to dry china; but great care must be taken not to let it heat unevenly or the china will break. The flame should be passed rapidly over the entire surface. This is a very convenient method when an oven is not accessible. Do not let the flame touch the paint or it will set it on fire.

In case a piece is

need not disturb you; it will all disappear in the firing.

If you have a dozen cups and saucers to send by express, wrap each cup in soft paper. Newspaper or stiff wrapping paper is too harsh, and will scratch the paint even when very dry. Put four cups inside each other. Do not jam them in, or they may break. Then wrap them in any kind of a paper and tie firmly with a string, so that they cannot come apart. Make three packages out of the dozen. Do up the saucers separately in soft paper. Stand six together, with plenty of soft paper between, and wrap them round with a strong paper and tie.

Always use a wooden box. Put in plenty of paper, straw or excelsior. The latter, which is the best thing



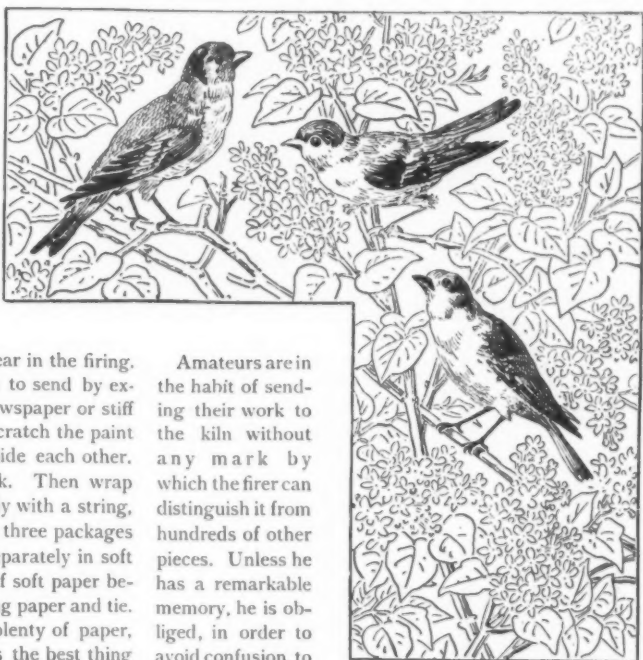
to use, can be bought of any furniture dealer; put plenty of whatever packing material is used at the bottom of the box and sides. Pack the bundles so that they will not touch each other or the box, and so firmly that they cannot move, and they will travel any distance without injury. Always have the packing perfectly dry. If it is damp the paint will absorb the moisture, and it may do harm, especially to some kinds of gold.

If, fortunately, you live near a kiln and can deliver your own china, observe the same rules with regard to



drying in the oven and wrapping in soft paper, even if the case is to be carried only a few blocks. If a number of pieces are placed in a box or basket without protection from each other, some unforeseen jar may throw them together and cause serious mischief.

In case gold edges are to be put on by the firer, the paint should be removed when tinting has been used. It can easily be done by placing a clean cloth moistened in alcohol over the forefinger of the right hand, and holding the article in the left hand and moving the edge slowly against the under side of the finger-nail. If you take off a wide line, it will cost more to gild it. There is a regular price for narrow bands; any wider ones are extra.



Amateurs are in the habit of sending their work to the kiln without any mark by which the firer can distinguish it from hundreds of other pieces. Unless he has a remarkable memory, he is obliged, in order to avoid confusion, to mark them himself.

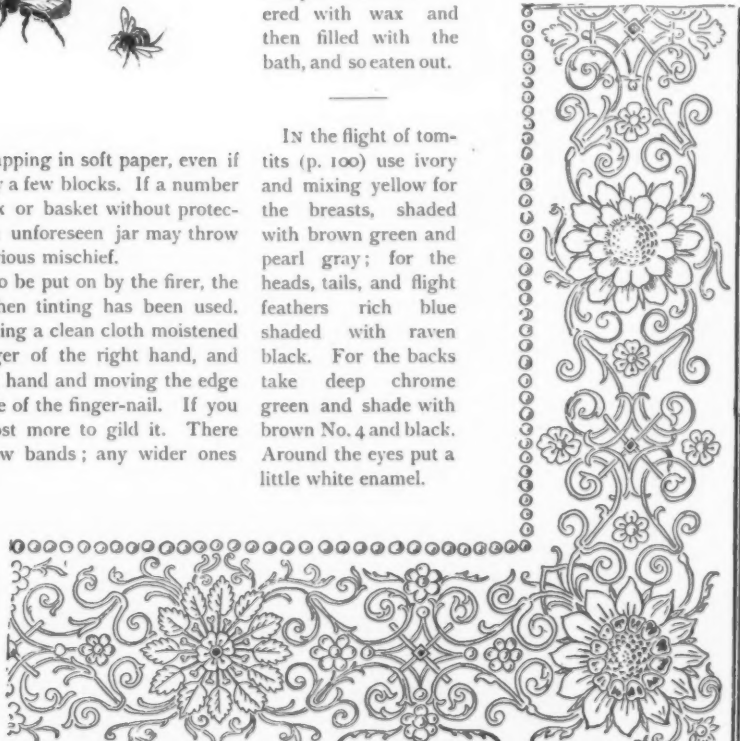
What a good thing it would be if every one would put either an initial or monogram on the back of every piece! The artist would thus be able to point with pride to her work, identified by her own mark. It is also well to add the date, and so be able to note the improvement one has made from time to time.

M. B. ALLING.

#### ETCHING ON CHINA.

A SIMPLE small design should be selected for this purpose, such as a Roman key pattern, a row of dots or a small vine. Cover the design with a thick coat of asphaltum; draw a band on each side, leaving only the background to be eaten. Cover as much of the article as is necessary. If the edge of a cup is to be etched, the inside should be protected as well as the outside. Put the acid on the parts of the design that are left white and let it remain until the glaze is well eaten off. Apply the acid as often as necessary. When it is eaten enough, remove the asphaltum as directed. Cover the design with gold. After it has been fired rub over with the glass brush. Burnish the raised parts and bands. Very rich and delicate work can be done in this way. If the inside of the cup is well protected with wax it can be turned upside down in an old saucer and given an acid bath. Pour a little acid into the saucer and fill up with water until it reaches the top of the design. Let it stand till eaten. It saves time to use this bath. Saucer and plates can be covered with wax and then filled with the bath, and so eaten out.

IN the flight of tom-tits (p. 100) use ivory and mixing yellow for the breasts, shaded with brown green and pearl gray; for the heads, tails, and flight feathers rich blue shaded with raven black. For the backs take deep chrome green and shade with brown No. 4 and black. Around the eyes put a little white enamel.



## PAINTING IN BOUCHER STYLE.

## I.

SIMPLE directions for flesh painting on china have been asked for by several readers of *The Art Amateur*. In meeting these requests, I cannot do better than base my suggestions on the beautiful designs after Boucher, entitled "The Elements," now appearing in the magazine, the third of the series being the frontispiece of the present number.

A few suggestions for utilizing these designs may be acceptable. They are, of course, obviously suited for plaques, and, for this purpose, can be taken singly or in pairs, supposing the entire set is not needed. They would make charming centres for tall, straight jars for pot-pourri, with trailing garlands thrown carelessly over the rest of the plain surface. The study of wild roses given in *The Art Amateur*, November, 1888 (p. 131), may be used for this purpose. With a little ingenuity the twisted stalks can be formed into a kind of framework for the picture. Another way would be to place each medallion between sprays of single flowers, such as pansies, daisies, apple-blossoms or even-primroses, in semi-conventional manner, after the Dresden fashion. The groups of cupids, thus reduced in size, would look very well on ornamental vases. Renaissance ornament picked out in gold only would also make a good setting. Reduced in size, any one of these designs would be admirably suited for the top of lid of a bon-bon box, the box itself being ornamented with gold. The second and third of this series would be appropriate as centres for a pair of cake plates, suitable for a wedding gift.

Individual needs will suggest many other purposes to which these very useful designs can be put. The outlines are so clear in detail and truthful to the originals, while the shading expresses the forms and rounds the figures so beautifully that, so far as the copies are concerned, there can be no excuse for bad workmanship. This remark is made because nearly all reproductions after Boucher that are in the market are so sketchy and incomplete in detail that it is extremely difficult for amateurs to make good copies of them. The present models are excellent fac-simile reproductions of rare copper-plate engravings. The treatment I shall give for flesh painting (which will, of course, serve for all of these designs and all similar subjects) will call for two or more firings, according to the skill of the artist. The reason for this is, that if the figures are to be shaded, a groundwork must be laid and fired before the painting is worked up. Subjects of this kind are susceptible of elaborate finish, after the fashion of miniatures. When well done, in this way, the work is really valuable. Much ornamental figure decoration in mineral colors is carried out by means of flat tinting, which needs only a single firing, and is quickly done. Such treatment, however, is for sketchy work only, and is quite apart from the matter in hand.

For flesh painting I prefer to use Dresden colors only. The best results, I find, can be obtained with these. There is no objection, however, to using, in conjunction with them, colors of other makes—that is, for the rest of the picture. The Dresden colors needed are pom-

padour red, ivory yellow, blue green, dark blue, yellow brown, chestnut brown and Brunswick black. These cost a little more than ordinary colors in the beginning, especially Brunswick black, the price of which is 70 cents; dark blue and light blue green are respectively 40 and 45 cents; chestnut brown is 30 cents, and the three remaining colors are 25 cents each. Although the first outlay for Dresden colors is rather costly, in the long run they will be found no dearer than Lacroix colors. If kept carefully free from dust when out on the palette, they can be moistened with a little turpentine and used time after time. There need be no waste, as with other colors, which are apt to become fat and unfit for use after exposure to the air for a few days.

Having decided on the piece of china you intend to decorate, see that it is scrupulously clean; then, with a clean rag or sponge, wipe it all over with turpentine. When this application is thoroughly dry, the china will take the impression of a lead-pencil or transfer paper as easily as drawing paper will, which will not be the case if you omit to use the turpentine as directed.



Take some clear tracing paper, and draw all the outlines carefully with a very fine drawing pen. Any India ink will do (common ink is apt to blot on tracing paper). If your India ink is in cake form, rub it down with water and fill the pen by means of a brush. Of course, you can trace the design with a fine pencil; but greater accuracy and clearness will be obtained with pen and ink, especially as when finished, the tracing should be reversed and gone over on the other side with an H. B. drawing pencil. This having been done, place the outline pencil side next the china, and, to prevent the tracing paper from slipping, secure it in position with gum paper. Now, take a bone tracer and go over the whole drawing, using sufficient pressure to transfer the pencil outline. By this means a beautifully distinct and very delicate impression will be obtained. Colored transfer paper can, in many instances, be used with advantage; but for flesh painting a colored outline is not only confusing, but often too strong, and it does not always disappear entirely in the firing. Hence it is worth while spending a little extra time in order to obtain a fine pencil outline. Many advocate rubbing a soft lead-pencil over the back of the design, but this is

liable to smear the china and give lines too broad and strong.

Begin painting by securing the outlines of the figures and markings of the features and limbs, with a faint tint of pompadour red. Thin the color slightly with spirits of turpentine, and use a very small fine-pointed brush. This must be allowed to dry thoroughly before you proceed further.

The hair can now be laid in with a delicate wash of yellow brown all over. The depth of the tints used both now and in working up can be varied for the hair, so that the heads may not all be of precisely the same shade of gold. With yellow brown, chestnut brown and Brunswick black, any tint from flaxen to rich golden brown can be obtained. While the first wash of yellow brown is drying, make the preliminary flesh tint. Take pompadour red, and mix with it just a touch of ivory yellow. Be careful not to overdo the yellow, because, in firing, the red becomes paler, whereas the yellow rather increases in strength; so for this you must make allowance; add some tinting oil, and a very

little turpentine. Then, taking each figure separately, lay on freely a flat tint of the prepared flesh color with a full round, good-sized camel's-hair brush that will take up plenty of color. Now make the tint quite even by blending it at once with a flat-end stippling brush, sold for the purpose. Do not mind if, in blending the color, you go beyond the edges; they can easily be cleaned up afterward with a piece of rag over a blunt-pointed instrument such as a bodkin. Here let me advise the keeping of a set of brushes especially for flesh painting. One may thus avoid all danger of muddy tints. While the first tint is still wet the broad shadows must be worked in. For this reason only one figure at a time must be started with the first flesh tint. For the shadow color, mix blue green and yellow brown with some of the flesh color already prepared; lay the shadows in carefully, referring constantly to the copy; afterward blending them with a stippling brush. Make for the wings a pearl gray by mixing Brunswick black and dark

blue. Lay in the broad shadows of the hair with chestnut brown in the half tones. Introduce a little of the cool gray. Touch the nostrils and darkest markings of the lips with pompadour red, to which add a little black; touch the eyebrows delicately with a little chestnut brown. For blue eyes, mix dark blue with light blue green; for the pupils, take brown and black.

When the shadows on the flesh are dry, the darker parts may be accentuated by going over them with the colors before used, and a very little cool bluish gray may be introduced into the half tones. The first painting is now complete, so far as the figures are concerned. Be sure that every part is worked up to about the same degree of finish. The coloring must be kept delicate, in order to allow for modelling up and finishing touches after the first firing. Attention must now be given to the background and other details, since it is necessary to secure in color every part of the drawing before the first firing.

EMMA HAYWOOD.

(To be concluded.)

A SCHEME of color for the above design for a plaque will be found on the preceding page.



## NOVELTIES FOR DECORATING.

THERE is an excellent assortment of dessert, tea, and fruit plates in French china now on the market. Among the finest and most costly are those with open-work edges, which are a great improvement on the old designs in the same style. The most reasonable of these, and therefore a little coarser in texture, represents a lace pattern; it comes in one size, measuring outside  $8\frac{3}{4}$  inches, leaving inside a space of 6 inches for decoration; price 65 cents each plate.

Another design, coming in two sizes, with an interlaced edge, gives respectively 5 and 6 inches inside for decoration; prices, 60 and 75 cents.

Plates of a novel and exquisite Dresden pattern cost \$1.25 each. The edge of the plate is festooned and perforated in a simple pattern suitable for ornamenting in gold. There is no shoulder, as is generally the case with open-work edges, and therefore a much larger space is left for decoration; the plate is 9 inches in diameter. This pattern would serve as a card-plate, or to hang against the wall on a dark mount, as well as for table purposes.

A charming and very uncommon dessert and fruit set is made with a fine interlaced basket border with a plain band on the outer edge about half an inch wide; the effect, when decorated, is charming. The service consists of round cake-plates,  $11 \times 7$  inches; space for decoration  $7\frac{1}{2} \times 5\frac{1}{2}$  inches; round fruit-plates in two sizes, inside measurements 5 and 6 inches; square fruit dishes  $7\frac{1}{2}$  centres,  $5\frac{1}{2}$  inches. Smaller round dishes, inner space  $4\frac{1}{2}$  inches, for crystallized fruits and bonbons, and a small, boat-shaped dish also for sweets. Any of the pieces can be bought separately. The dishes would make charming card-baskets.

Another very pretty shape comes in one size 9 inches in diameter. The edge is festooned and formed of shells, which can be decorated to accentuate the pattern. There is no shoulder, and therefore there is ample space for a large design. The surface of this plate is very fine and highly glazed. The price is only 60 cents.

Cheap but good plates in French china, with festooned edges, ranging in size from 5 to 9 inches, can be had from 20 to 35 cents, with platters to match if required.

A very pretty dinner service—the pieces to be sold separately—comes in a square shape, with shell corners and embossed fancy edges; plates in three sizes,  $5\frac{1}{2}$  inches, 7 inches and 9 inches across. Price from 25 to 45 cents. The platters range from \$2.25 to \$5.75 for the long fish platter. In addition to the usual soup-tureen, sauce-boats and butter-plates, there is a novelty added—an ice-cream platter, flat, to hold about a three-quarter brick, or it would serve for a game dish. Price \$3.50.

A great variety of butter-plates is shown in all devices; shells of various kinds, fluted and plain; other shapes plain, with fancy edges, either round or square. The square ones with a bamboo edge are pretty. One plate is shaped like a morning-glory leaf. What could be prettier than to decorate it with its own flower? The butter-plates cost from \$1 to \$1.25 the dozen.

An ice-tub, in three pieces, with drainer, measures  $6\frac{1}{2}$  inches across, and costs \$2.50. It is fluted and quite new.

A cheese-dish, costing \$1.25, presents a perfectly plain round surface for decoration, diameter 6 inches; it consists of three pieces, a plate, dish and lid with handle.

A new jar for small biscuits, in three pieces, costs only \$1.50, and presents little difficulty in painting it. It is quite plain, with a handle on the lid. The jar stands  $4\frac{1}{2}$  inches high; it is shaped like a cylinder; the diameter is  $4\frac{1}{2}$  inches.

All the above-named articles, together with a large assortment of other patterns, were seen at M. T. Wynne's, New York.

\* Among the novelties in china for decoration, imported by A. Sartorius & Co., New York, are the following:

Little French figures, on various shaped articles, both ornamental and useful, fashioned after the modern Dresden style. The figures are not difficult to paint, because the colors do not need shading.

A pair of ornaments, with perforations, to hang against the wall, each  $10\frac{1}{2} \times 8$  inches; price, \$6.30 the pair. They are in the form of a flat shell, with a full-length figure on each of a boy and girl made to face each other. The figures are placed on one side of the shell, so that there is ample space for painting on. Such a design as the study of sweet peas, by Victor Dangon, given in the September number, would be suitable and could easily be adapted.

Another pretty pattern is called the Swan plate; it comes in two shapes, oblong and square; the oblong measures  $8\frac{1}{2} \times 5$  inches, the square 7 inches; prices, \$2.90 and \$2.70. The design consists of a boy placed on the outer edge, with swans on either side of him. The space in front is intended for decorating. The edge is raised in Dresden relief ready for coloring. This ornament would serve for a card or pin-tray. Others, in somewhat similar style, are shaped in ovals and triangles. One, representing a figure chasing some ducks, is full of action; price, \$3.60. Yet another, a pocket-shaped stand, to hold flowers

or sweets, has a boy, with bagpipes, perched on the top; price, \$3.40.

Card-holders, with the space for decorating in front (measuring about four inches), and made to look like folded paper, are useful and pretty, costing only \$1.15 each.

Some conical wall-pockets, tied with raised ribbons, measure 9 inches in front and cost \$2.25.

Suitable as a gift to a gentleman is an inkstand in the form of a begonia leaf,  $11 \times 7\frac{1}{2}$  inches at the broadest part. On the broad end, apparently crawling on the leaf, is a huge beetle, which forms the lid to a good-sized inkpot sunk into the leaf, the graceful curves of which entirely conceal it. This novelty comes in French faience and costs \$2.50. The leaf forms a pen-tray, and could be decorated to represent any variety of large begonia in natural colors; but any other design suited to the space would serve.

Receptacles for fruit, sweets, cards, flowers, etc., come in two sizes in the form of deep shells with waving edges, measuring respectively  $11 \times 9$  inches and  $8 \times 6$  inches across the top; prices, \$2.70 and \$1.35 each.

An oval shell-shaped pin or card-tray in faience measures  $9\frac{1}{2} \times 5$  inches, and costs \$1.15.

A quaint pin or ash tray ( $7 \times 5\frac{1}{2}$  inches) represents a map of France, the lines being indented ready for coloring; the spot oc-



cupied by Paris is indicated and the word could be written in gold. In one corner is the seated figure of an Englishman studying a guide-book, his umbrella on the ground beside him.

A pretty conceit in faience is a tambourine, 8 inches in diameter. The fixtures to be added after the firing are included; price, \$2.70. This affords a good chance for utilizing many of the charming floral designs given in *The Art Amateur* for plates, or the flight of birds given on the opposite page. For more ambitious work some of the heads by Ellen Welby would be charming; or, slightly reduced, one of "The Elements," after Boucher, now in course of publication; not to mention numerous designs of cupids and birds given in back numbers of the Magazine.

In bonbonnières there are three shapes and sizes; a round one for the pocket might have been made expressly to fit the dainty design given on page 43 last July, or to take in any one of the dozen little designs for butter-dishes on page 98, or the insects on page 99 of the present number. Other bonbonnières are larger; one of them oval, the other oblong and square at the corners. These are of sufficient depth to need decoration at the sides as well as on the lid; they cost \$2.70 and \$3.60 respectively. The framework can be removed easily for painting and replaced after firing.

A casket, also mounted in an ornamental gilt framework, is very suitable for a wedding gift; it comes in exquisitely fine French china, and costs \$9.90. The lid measures  $5\frac{1}{2}$  inches on the flat surface, but is an inch in depth, the edges being rounded off. The part of the box visible for decoration is a plain band  $1\frac{1}{2}$  inches in depth. One could find nothing more suitable for decorating the lid of this casket than a design given in *The Art Amateur*, August, 1888, on page 71, which happens to be about the size required. The vine border would decorate the depth of the lid beyond the rounded edges. A group of small cupids on the top within this framework of leaves and grapes would be charming.

## THE "AFTERNOON TEA" SET.

THE treatment here should be as simple as possible. There should be no shading—flat tints only. For the flowers use

two shades of salmon pink. For these take Capucine red, used thinly, but remember that this color has a tendency to fire somewhat paler than it appears when applied.

For the green leaves and stems take apple green; then, when the color is dry, outline and vein them with sepia, to which add a little red brown. Outline the flowers with red brown. Put the centres in with yellow Dresden relief, so that the little dots are raised.

Tint the lower parts beneath the bands on which the flowers are painted with café-au-lait, which, as its name implies, is a beautiful deep cream-color. Tint also the lids, the handles, the centres of the saucers and the plain space on the tray with the same color. When the tint is dry, trace on the design wherever it appears and scrape the tint off within the lines; then color it as already directed. Wherever the darkest bands or forms appear, put them in with gold; also the markings and dots between the flowers on the cups, saucers and the centre of the tray. All the narrow bands and the edge and base of each article must also be put in with gold.

One firing should suffice in skilful hands. If two firings are given, paint the spaces allotted for the gold with a warm brown, such as yellow brown; then after the first firing paint in the gold. The effect will be found much richer, even if the gold is painted more thinly than is requisite to hide entirely the white china beneath, when not previously tinted. Use Lacroix colors, or, if the smell of oils and turpentine be objected to, paint with Richardson's water-colors, which are named to correspond as nearly as possible with the Lacroix colors, and fire just about the same.

## THE ORCHID PLATE SERIES.

THE present plate completes our set of twelve. If a background be desired, use a delicate wash of turquoise blue. Remove the background for the design. Wash in the leaves with grass green; shade with brown green and deep red brown, giving them a mottled effect. The flower stems should be a deep red brown, shaded with the same color. For the flowers, leave the upper petal a pure white, inclining to a creamy tint toward the centre, with pinkish gray shadows. There is a deep crimson streak through the centre of the petal, or it is often heavily spotted with crimson. The two crinkled side petals are also white but of a decidedly pink cast, while the lower lip is a rich deep crimson. Where the inner part of the lip shows, use a delicate yellow green; also the same color for the two small petals next the lip. The centre of the flower should be light green, with yellow and deep crimson markings for the lighter and darker parts.

## THE CRESCENT SALAD PLATES.

EDGE each plate and outline the design with gold. Use gold also for the crescent in the centre, outlining it with brown green.

No. 9. *Mallow*: For the flowers use a delicate lavender (add a little ultramarine blue to a light wash of purple No. 2). For the rest of the design add brown green to apple green, shading with brown green. If gold is not used, outline and vein the flowers with purple No. 2, the rest with brown green. Use yellow brown for the crescent.

No. 10. *Sorrel*: Add apple green to brown green, shading with brown green. More color may be given by using red brown for a few of the small leaves, the stalks and portions of the larger leaves. If gold is not used, outline with red brown.

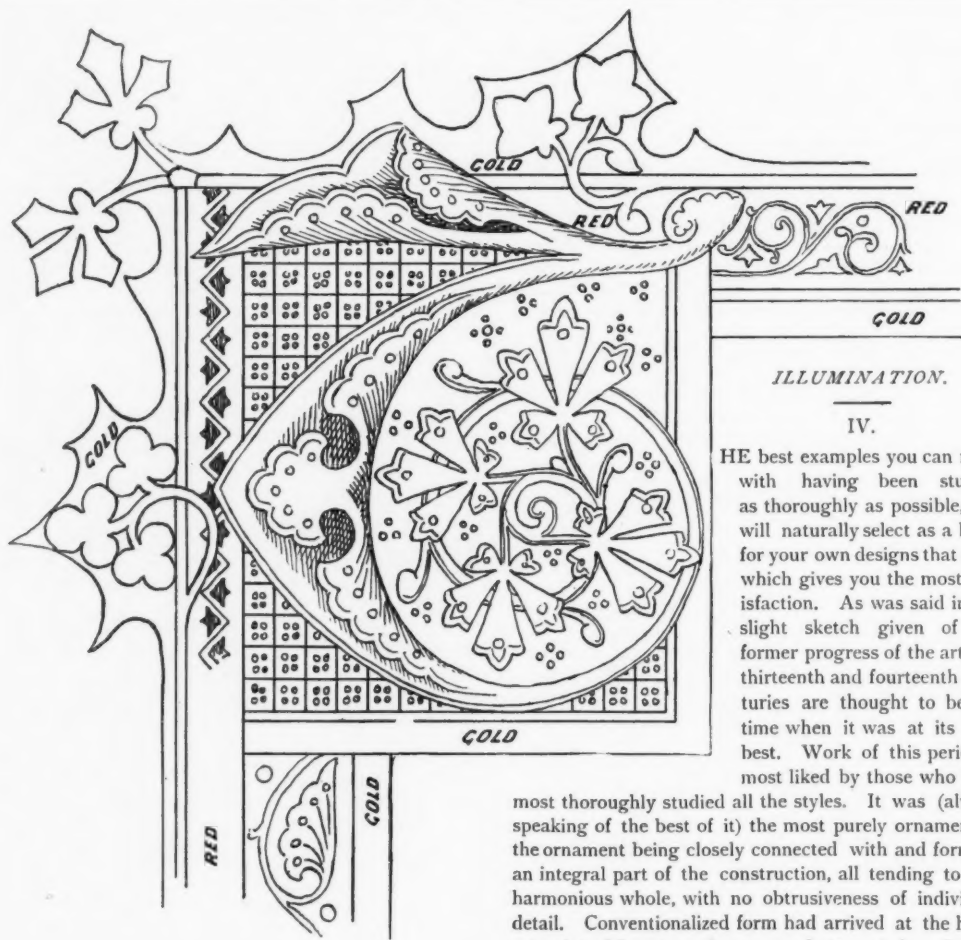
## THE OLIVE DISH DESIGN.

MAKE the leaves blue green (mix very little deep blue with grass green) shaded with brown green and brown. The under sides blue gray. Flowers yellow for mixing; for the centre a little ring of carnation No. 1; the calyx gray green. The stems grass green shaded with brown green. In its natural state the fruit is an olive green shading into deep purple—very much like the coloring of an unripe plum. Put in the fruit in thin washes of brown green, shade with the same color and a mixture of deep blue and deep purple, and use a little black for the darkest shadows. The edge of the dish may be splashed with gold.

## THE SMALL PLAQUE (PLATE 779).

THIS will look well in monochrome. Use brown green, orange red, old tile blue or red brown. Sketch the design on to the china and secure it in India ink. Next blend the very palest tint of the color chosen all over the plate. To thin the color add a little spirits of turpentine and some tinting oil or balsam of copaiba. While the tint is still wet take a clean brush just moistened with turpentine and wipe out the color as far as possible on the flowers only. Then, when the ground is dry, shade the design with gradations of the original tint used. When finished, touch the flowers and their centres, also the high lights on the butterfly, with white enamel.





THERE are several qualities of bronze powders in the market. None but the very best should be used, as the common makes tarnish quickly, and, indeed, are apt to turn black. Even the best bronzes cannot be warranted to keep their color. There has been quite recently a bronze powder imported that so closely resembles gold leaf that when freshly laid on it takes an experienced eye to detect the difference. Composition gold, or, in other words, imitation gold leaf, will not tarnish, neither does silver leaf nor aluminum. These, of course, cost more than the bronzes, but they wear very well. To apply either of the three, you must, when the shellac is dry, lay on some Japan gold size, and then, with a gilder's brush, put on the leaf.

In bronzing a panel of lincrusta, let us say fifty inches long, begin at one end close to the edge and leave off about the centre. Let the next stroke of the brush overlap the first; repeat this treatment until one half of the surface is covered. Then begin at the other end and do

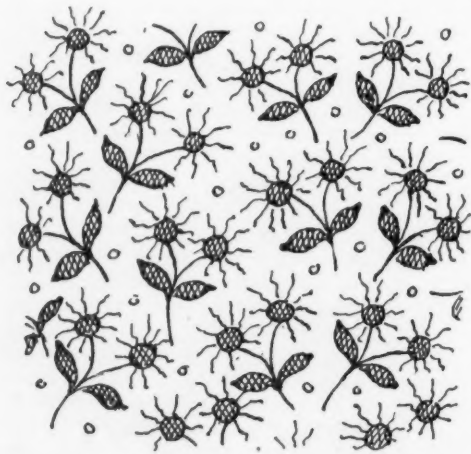


FIG. 1. DIAPER FOR ILLUMINATION. GOLD GROUND.

likewise, just overlapping the work where it meets in the centre. No join will be visible if the bronzing is properly manipulated.

Bronze powders are often used with good effect, in conjunction with oil or water-color painting, for decorating silk, satin, or bolting cloth. They are preferable to the lustre colors generally sold for this purpose, on account of their being much more durable. E. H.

#### ILLUMINATION.

##### IV.

THE best examples you can meet with having been studied as thoroughly as possible, you will naturally select as a basis for your own designs that style which gives you the most satisfaction. As was said in the slight sketch given of the former progress of the art, the thirteenth and fourteenth centuries are thought to be the time when it was at its very best. Work of this period is most liked by those who have

most thoroughly studied all the styles. It was (always speaking of the best of it) the most purely ornamental; the ornament being closely connected with and forming an integral part of the construction, all tending to one harmonious whole, with no obtrusiveness of individual detail. Conventionalized form had arrived at the highest point of beauty and grace, and attempted realism in naturalistic treatment had not yet come to crush out ornamental art.

Certainly, it is to be understood that the best ornament is derived from the study of natural forms; but they must be thoroughly studied, digested and assimilated before they can be turned into ornament, and the source of the ornament will be suggested only to those who may study it in the same way that the inventor did. We are charmed with the beauty, which we accept without questioning its origin, as we delight in the sweetness of honey without thinking of the flowers from which it has been concocted. Mere imitation of nature, no matter how beautifully it may be done (there being no question as to the pleasure it may give), is not in any sense ornament.

When the attempt is made to imitate real objects in all their relief, with their accidents of perspective, shadows and so on, there is no natural limit to the attempt short of all possible realization. If this is carried to the extreme our immediate perceptive sense is tickled, but we lose a great deal of the deeper imaginative delight which might otherwise have been ours. Even in picture painting realization must not be pushed too far, or the higher enjoyment is whelmed in mere childish wonderment and delight awakened by the dexterity of the artist, and our pleasure is of a much more transitory kind than that which we feel when a healthy restraint is imposed, and mere matter of fact is not made to overpower the imaginative conception.

Now, ornament is purely ideal in its beauty, and to give lasting pleasure must be continually restrained within conventional bounds. If realistic imitation is brought into connection with it the two conflict instead of coalescing, the feeling of unity and repose is disturbed and the suggestive charm of true ornament is destroyed. Pure ornament is incompatible with pictorial representation, for the reason, if for no other, that the latter is to be looked at and considered as entirely unconnected with any surface upon which it may be executed—it is successful so far as it makes us forget that—while true ornament is to be considered as a part of that surface, and is best when it is completely identified with it, so that we think of it as inherent in the material and not to be parted from it.

Look at some of the fifteenth and sixteenth century work, over which so many of those who have not in the least considered what it is which they admire, go into ecstasies. Let us take one for example, which is shown in Shaw's "Handbook of the Art of Illumination."

It has near the top a picture of the Annunciation, and

taking up about one third of the space occupied by the whole design. Beneath this are thirteen words of text. The entire design is straight sided and square, as if it might be a board or wooden panel; it is bounded by an apparent moulding of the kind which you can buy in lengths at the factories at so much per running foot. The board appears to have an opening cut in it for the picture, and this opening is surrounded by more of the same moulding. Just below the picture is a smaller panel enclosing an initial D, still bordered with the same moulding. All this moulding is carefully represented in relief, nicely mitred at the angles, and without a break in its uniformity, or anything to connect it in any artistic sense with the rest of the work, or to give it more interest than attaches to any ordinary inch moulding nailed on to a pine partition. Upon the plain surface which is left between these mouldings, and not occupied by the thirteen words of text, are disposed sundry objects: in the centre at the bottom a peacock with his tail spread; at the right of him, a vase with lilies growing out of it up the side of the page, with two butterflies hovering about it, one of them being ingeniously constructed with one pair of wings attached to his thorax and the other pair to his abdomen—probably in order that he may more conveniently fill the station to which he has been called; two caterpillars and sundry scraps of more or less impossible plants, some not growing from, but sticking into the ground, and others scattered at random on the plane surface, without visible support, as though they were held by magnetic attraction, or as if the board was supposed to be horizontal when you looked at those particular scraps, and they would therefore lie quietly upon it. The size of each object seems to be governed entirely by the room there is for it, so that hardly any two things bear any natural proportion to each other.

This is absolutely all. The different objects are scattered about as if they were scrap pictures scissored from various places and laid about on the page until they comfortably filled it. But they are all worked up with the nicest finish of miniature painting, and the



FIG. 2. DIAGRAM FOR ILLUMINATION. GOLD GROUND.

shadows they cast on the board have been carefully studied to express that it is a board or solid surface, and that they are detached from it. Shaw says of this performance that it has great harmony of coloring and exquisite blending of the most delicate tints.

For judging this as fit and adapted to illumination, we will leave out of question all the errors of execution in it, all the ludicrous drawing of impossible objects, and suppose that everything represented is done with accuracy, and that the forms are as exquisite as the coloring is said to be; it is still unworthy of the name of design. It is understood that the picture itself is not referred to, but the border—what is intended for ornament. There is no thought or study, nothing like "design" or plan in it. It is entirely fragmentary and without connection or unity; any part of it might be removed without injury to the rest, and if it were required to cover a page of twice the size nothing more would be necessary than to move the moulding out far enough and to put enough more scraps on it to fill out the extra space. There is none of the artistic repose in



it which comes from arrangement and subordination, and since imagination is cast aside and the representation of actual physical facts is depended on as the only source of interest, the mind is troubled as to the reason for these things being in the places where they are, as also regarding the power which keeps them there.

There are those who take pleasure in mere imitative repetition, which requires no exercise of the mind, and such may go on adding scrap to scrap indefinitely with much satisfaction to themselves. It is a very pretty amusement, disturbing no one's piece of mind, and as an artistic pursuit is, perhaps, quite up to the level of piecing together crazy quilts. It may be dismissed from further consideration as having anything in connection with the art which we are studying.

The first thing to be thought of in illumination, the real starting-point, is the matter to be decorated—the text. It seems curious that it should be necessary to

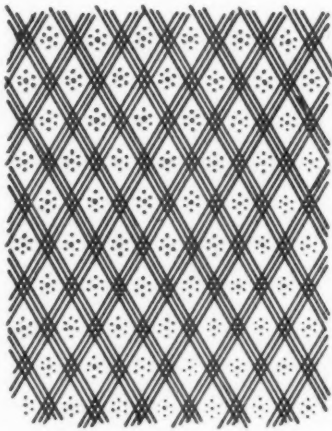


FIG. 3. DIAPER FOR ILLUMINATION.  
GOLD GROUND, RULED AND DOTTED WITH THE BURNISHER.

say this, but experience shows that many think it a matter of little importance. Experience also shows that such thinkers are quite mistaken. In all the best work it is gravely and firmly set forth so as to support and give value to its ornamentation. If it is merely a text of a few words, to be displayed on a wall, let all the letters except the color be uniform in character and color, and the color subordinate to that of the more ornamental portions: not as we sometimes see where the effort is made to have everything alike gorgeous, where every part seems struggling for supremacy, and the result is naught. If it is an ordinary page with a body of text consisting of many lines, nothing is so good and effective as a full clear black. The letters should be legible and simple in form, and the whole solid and even from general uniformity of lines, whatever may be the style adopted. It should not straggle nor be in any way fantastic, but should be soberly arranged, so that its squareness and solidity may serve as a basis in which the ornament shall take root, and from which it may with security spread and flourish in all its luxuriance, branching forth in graceful curves and blossoming into beauty and sweetness of color.

Lettering is an art in itself, requiring much practice to master. Long study is profitably bestowed upon it by those who make it their profession, and you need not be astonished nor disappointed if you cannot succeed at once in what may seem to you a minor part of the work. If you do not find yourself able to do it well, it will be better that you should employ some one who makes it a business. Sometimes in a work of importance it is even well to have the text printed. You may be certain that unless it is well done it will entirely spoil the beauty of your design. The finest ornament would be vulgarized by slovenly text.

As regards the style of letter to be used, there are at the present day so many different forms which may be met with in print, that you will have little difficulty in finding some alphabet to please you. It is not essential that it should be what is called "Old English," or "Church Text," or "Black Letter." This last, when very well done, certainly seems to harmonize with illuminated work better than most other letter; but even ordinary written text, if it is kept close and black, like what is called "engrossing hand," for instance, is better than ill-understood, awkward imitation of medieval text. To sum up this part of the subject, let your text be legible, as aforesaid, and of such closeness and uniformity that it may furnish a sufficient body of black to give the page a square and substantial appearance.

Having chosen the style of design and of lettering which you may prefer, proceed as follows: Stretch on the drawing board a sheet of paper of proper size. Fix

upon this the size of your whole design, and also the boundary of the text by lines drawn with the T-square;

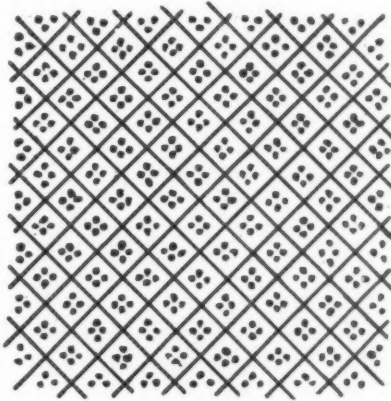


FIG. 4. DIAPER FOR ILLUMINATION.

BLACK GROUND, RULED WITH BLACK AND DOTTED WITH WHITE, GOLD, OR VERY LIGHT BLUE; OR PURPLE GROUND, RULED WITH CRIMSON LAKE, AND DOTTED WITH PINK OR SCARLET.

divide the latter space exactly for the lines of lettering. Sketch in the text, to show where the spaces must be left for the initials and ornament. Having all this established, go on and sketch the design as it may be supposed to exist in your mind. Begin with the main features—the principal forms—first, altering, moving and arranging the lines until they seem right, and gradually filling in the minor details, and continue altering, erasing, redrawing and arranging until the whole satisfies you. Do not fear labor in this part of your undertaking. Every designer has to do this, and in many cases more time is spent in these preliminary trials than in doing the work when it is finally settled upon and decided.

In this first drawing every important form at least should be made out accurately and truly, with a firm outline, so that no alteration will be necessary after it is transferred to the final surface, and that this may be kept pure and unfretted by erasures. There may be some small matters, such as diapers, which need not be drawn until you come to the finished work, but you should have them all fixed in your mind before you begin coloring. When you think you can do no more to improve your design, make your tracing, watching all the time for any opportunity to make a curve more graceful or to help the arrangement and balance of parts by slightly changing any of them.

Having your paper or board prepared for the final illumination, transfer and fix your drawing as has been already explained. Now complete the text before beginning to color. This not only obviates the danger of spoiling any of your delicate work after it is done, but having the text, which cannot be modified, first fixed,

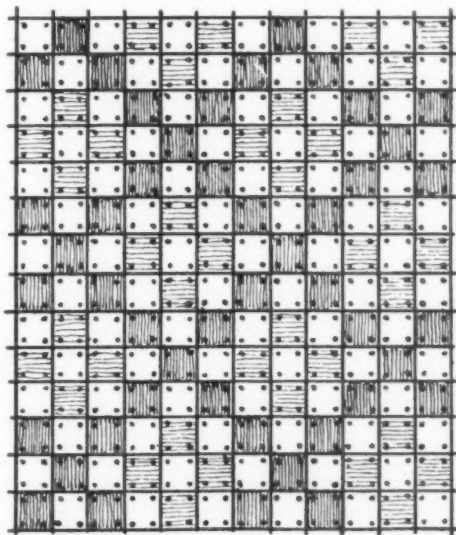


FIG. 5. DIAPER FOR ILLUMINATION.

THE WHITE SQUARES ARE GOLD; THE LIGHT LINED ONES BLUE; THE DARK ONES RUSSET RED.

you can fit the ornament to it more easily than would be possible by reversing the proceeding.

For those who, without being familiar with the technical forms of lettering, still desire to do their own text, a few practical hints may here be given. Suppose it is the "Old English" style of letter which you are going to attempt, although the same plan will answer for any lettering. Having, as before said, fixed on your sketch the position of the lines of text, rule for each of them two pale ink lines for the height of the main body of the letters. Then with a hard pencil rule the whole space with fine perpendicular lines a quarter of an inch or so apart; these are simply to guide you in keeping the letters generally upright. Now go on and draw your letters with a soft pencil, attending first to the heavy up and down strokes, until you have a word sketched; then

join these by the lighter lines to make the letters complete. Go on thus to the end of the line, keeping it as regular and uniform in spacing as you can. Sketch the whole page in this manner. Your lines will naturally come out of unequal lengths, since you cannot divide a word except on a syllable. Lay a piece of tracing paper over the sketch and rule pencil lines on it for the boundary of the text, and

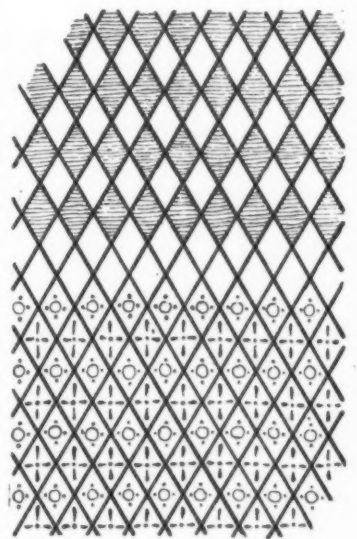


FIG. 6. DIAPER FOR ILLUMINATION.

GOLD AND DARK BLUE LOZENGES; THE GOLD WITH RINGS AND DOTS MADE BRIGHT WITH THE POINT OF THE BURNISHER, AND THE BLUE WITH A WHITE FLOWER OR CROSS; THE WHOLE RULED WITH BLACK.

also the horizontal lines for the lettering. On this you will bring your lines into uniformity by moving it backward and forward as you trace, making a little more or a little less space between the words, and, if necessary, making some of the letters themselves a little wider or narrower, until the lines are of equal length and the whole body of text as square and solid as a printed page.

This is supposing that it is ordinary reading matter—prose—that you are doing. If it is verse, of course you are relieved from the necessity of making the lines all of a length; but you will go through the same process in order to get the letters and words uniform in spacing, and not to have any straggling or crowded parts. It seems a very laborious way of doing what appears to be a simple thing, but it is the best way, and it pays in the end. When you do your tracing on the final work, you have one more chance to adjust and regulate the spacing by the same method. In finishing the letters here it will be well to rule very faint horizontal pencil lines to keep the letters uniform in height. For inking in, use India ink rubbed up thick with a little lamplblack, if it is not deep enough without. Slight rubbing with bread crumb will then erase the guiding lines.

It is also generally better to put on any important masses or surfaces of gold before coloring, not only because it can then be more easily and safely burnished, but also because in case you do not finish your work with a black outline, the color can be laid more neatly and sharply to the gold than the gold to the color. Should you desire a large gold ground with delicate line work like small leaves, stems or tracery of any description upon it, there is supplied among other materials a very thin paper covered with gold leaf, the back of which being gummed may be attached to your paper in as broad surfaces as may be necessary, and the painting done upon it. There are many difficulties in working on it, and it is not recommended for illumination of the finest kind.

The manner of laying on the color has already been described in the directions for copying. You have now to choose and arrange color for yourself. In this matter of choice very little instruction can be given. Your own natural taste, cultivated and improved by study of what is good, will be your safest guide. There are various numerical formulas promulgated, which are quite good

study when you have got beyond the necessity for them; until that time they are quite as likely to bewilder you as to be of any service. In the present state of knowledge regarding color, we can do better by trusting to the judgment of the eye, than by attempting to follow out any theory. If color looks well it is right. Of course, with practice and study you will improve—become more artistic and refined—in short, know more. In the mean time, there are certain facts well established by experience, some of which may be here set down for your guidance.

As a general rule, let the ornaments appear lighter than the background, unless this latter is of gold. A gold background may be left plain and dead, or burnished; it may be enriched by bright lines, filigree work or dots, by means of the burnisher; or it may be figured in the same style with lemon yellow. A dark green background may be enriched with the same kind of work in gold or in lighter green. A blue ground may have any enrichment painted on it in lighter blue. Let the light blue tend to a greenish rather than to a purplish hue. It may also be diapered with black lines, either in lozenges or in squares, laid horizontally or diagonally, with dots or flowers in the centres, either white or light blue. A purple or russet-red ground may be diapered with lines of crimson lake and dotted with scarlet.

Diapers are innumerable in their variety. They may be of one color, or of one color and gold, or of two colors and gold, as a groundwork for the ruled lines, but they must always be so designed as to form, size and color, as to allow the ornament in front of them to appear distinctly, not being lost or muddled in the work behind it. A few forms are here given to serve as examples of what may be done.

The diaper, Fig. 3, may be made with alternate light blue (cobalt and white) and white lozenges, and the lines ruled broadly with gold; or it may be of a little darker blue alternated with gold, and ruled with black. B is made with gold and dark blue lozenges, the gold with rings and dots made bright with the point of the burnisher, and the blue with a white flower or cross, the whole ruled with black.

Fig. 5 may be entirely blue ground ruled with black and dotted with white, gold, or very light blue; or purple ground ruled with crimson lake and dotted with pink or scarlet.

Fig. 4 is intended for a gold ground ruled and dotted with the burnisher, but may be of varied colors like the others.

Fig. 6 represents a peculiar class of diapers, which require a certain amount of space to show them to advantage. In the present example the squares which are left white represent gold, the light horizontally lined squares a rather dark tint of French blue and white, and the dark perpendicularly lined squares a russet red made with India red and carmine. The dots in the corners are a greenish turquoise blue on the blue, pure orange vermillion on the red and on the gold dots impressed with the burnisher until they sparkle. This diaper, when fairly shown, has a kind of changeable quality—iridescence it might be called—which gives great value to the more boldly-colored ornament which may come in front of it. When you use a diaper of this kind there must be open space enough to show it, so that the eye may readily perceive the whole pattern, and that the varying colors may have their due effect.

Figs. 1 and 2 are primarily intended for gold grounds figured with bright lines, although they may be executed in gold lines on any colored ground, and also in a lighter tint of the same color as the ground. The end to be sought in diapering or damascening of this kind is, that the ground shall be so closely and uniformly covered, that individual forms in it, although graceful in themselves, shall not be prominent, and that the whole shall form a rich background of fluctuating color and light, to set forth the more important objects. Delicate but lively contrasts of this kind stand high among the charms of illumination, and to the cultivated taste give pleasure corresponding to that produced by atmospheric effects in a picture.

C. M. JENCKES.

[To be continued.]

AMONG the useful instruments which most designers seem to ignore is the compass with three points. It serves to transfer at once the three angles of a triangle, or three points in the circumference of a circle, from which the centre may at once be found by a well-known method. By the proportional compass all the trouble of enlarging or reducing a given design is avoided.

## Amateur Photographer.

### TALKS WITH BEGINNERS.

#### IX.—PRINTING ON PLAIN PAPER.

THERE are many to whom the gloss of an albumen print is distasteful, and who find bromide paper somewhat too expensive for general use. For such, a return to the old method of printing on plain paper is recommended. There is a softness and richness to these prints which make the process well worth a trial. It is free from many of the ills that albumen paper is heir to, and personally, I confess, to a preference for prints on plain paper for general work. The paper can be procured ready salted from any dealer in photographic goods; that prepared by Morgan or Clemons is good. Salted paper needs only to be sensitized and fumed to be ready for printing. The paper is sensitized by floating for one minute on a forty-grain bath of nitrate of silver; it is then dried and fumed twenty or thirty minutes.

It will be found that thin negatives are not well suited to the process, since it has a tendency to lessen contrasts. For this reason only plucky negatives of good density should be selected when plain paper is used. Very dense negatives may be printed from in full sunlight, but as a rule it is better to print under ground glass or in diffused light. The printing must be carried very far if dark tones are desired. Print until the detail is almost obscured and the shadows well bronzed.

When the printing is done the prints are thoroughly washed to remove the last traces of silver. They are then ready for the toning bath. Almost any good bath will give satisfactory results with plain paper, if care be taken to make it up much weaker than when albumen prints are to be toned. The plain paper tones very quickly, and over-toning must be carefully avoided. A good bath is made by dissolving ten grains of bicarbonate of soda in sixteen ounces of water, and adding one grain of gold. The bath should be made up an hour or two before it is to be used, but it must be used the same day it is made. The prints are toned and fixed like albumen prints, but the after washing need not be so thorough.

This is the simplest method of making prints on plain paper, and if the capabilities of the process ended here, it would hardly be worth while to call attention to it. But if one is willing to take the trouble to salt his paper, he can produce beautiful prints on almost any paper of good texture, and in this way produce a great variety of charming and unusual effects. The only conditions to be observed are that the paper be not too bibulous, and that it be tough enough to stand the much soaking to which it is of necessity subjected. Drawing, crayon, Japanese, writing and other papers, and even thin cardboard, can be salted, sensitized and printed.

The salting is done by floating the paper upon or immersing it in, either of the following baths for three minutes:

1. Gelatine.....100 grains  
Chloride of ammonium.....100 "  
Chromic acid.....5 "  
Water.....20 ounces.
2. Gelatine.....100 grains  
Sodium chloride.....100 "  
Sodium carbonate.....200 "  
Water.....20 ounces.

No. 1 gives purple black tones and No. 2 sepia and dead black, according to the depth of printing and the duration of toning. Citrate of sodium may be substituted for the carbonate if desired.

If the paper is floated it should be marked on the wrong side and well dampened to avoid curling up. If it is immersed, care must be taken to break all adhering air bells.

When dry the paper is sensitized on a forty-grain bath.

What is known as the ammonia-nitrate of silver bath seems to give the best results with plain paper. This is made by dissolving nitrate of silver in water in the proportion of fifty grains to the ounce. One third of the solution is set aside, and to the remainder strong ammonia is added until the precipitate that formed is redissolved. The remaining one third is then added and well mixed, bitric acid is then added, drop by drop, until the brown precipitate of oxide of silver is nearly all redissolved. The bath should now test alkaline with litmus paper, and is ready for use. Paper floated on this bath requires no fuming, and if printed deeply will give black tones without any toning. Better results are

obtained by toning in a mixed bath made by two ounces of hyposulphite of sodium in one pint of water, adding two grains of chloride of gold dissolved in one ounce of water, and twenty grains of silver also dissolved in one ounce of water. The prints are left in this bath until they assume the desired tone, having been previously well washed. After a thorough washing they are ready for mounting.

Rough surface paper will be improved by a three-minutes immersion in a ten-grain solution of gelatine, with the addition of a few grains of chrome alum. This fills the pores and keeps the image from sinking into the paper.

Bertrand's and Cooper's formulæ for plain paper are also well worth trying. Bertrand recommends that the paper be immersed for three minutes on the following bath:

Alcohol.....	20 ounces
Benzoin.....	2 "
Chloride of cadmium.....	1 ounce.

Cooper's formulæ is as follows:

Frankincense.....	200 grains
Gum mastic.....	160 "
Chloride of calcium.....	150 "
Alcohol.....	20 ounces.

The last two formulæ render detail with greater richness and delicacy than the more usual method given above.

A good toning bath for prints on paper so prepared is made by dissolving one grain of chloride of platinum in sixteen ounces of water, and neutralizing the solution with carbonate of potassium. Just before using, one half a dram of formic acid is added, and the bath used at once. This bath gives strong black tones.

W. H. BURBANK.

#### EXPERIMENTS WITH PLAIN PAPER.

MR. EDWARD REAMING'S experience in the use of plain paper is given as follows, in his own words: "The paper that I have found most suitable for general work is known as plain Saxe paper, Rives No. 74. It is first salted by floating on, or immersing in a solution of chloride of ammonium in water, the strength of the solution being from 8 to 12 grs. to the ounce, or a mixture of the chloride of sodium and ammonium may be used; it is then hung up to dry, and can be silvered as soon as dried, or be kept for any length of time before silvering. The silvering can be performed on the ordinary bath, or a special strength of bath may be used for special negatives, or a silver bath of the ammonia nitrate of silver may be used. The paper is then hung up to dry as before, and in the case of the ordinary silver bath the paper can be 'fumed' before printing. In this stage the paper will keep good for three or four days, if excluded from light, the ammonia nitrate paper spoiling soonest. After printing it is toned in the ordinary manner, or with special toning baths, or may be fixed without toning, each process having its individual peculiarity of result. If unsized papers are used, it will be found best to size them before salting, or they can be salted and sized in the same bath. Gelatine is frequently used for this purpose, also Iceland moss and various resins. While I have tried several different salting and sizing solutions, and also various toning baths, I have made special experiments in the use of different papers, such as varieties of Japanese parchment papers, Japanese tissue paper, Whatman's drawing paper, the paper that is used for bromide prints, and even the common cardboard mounts themselves, each paper giving a different result, so that you have at your command an almost infinite variety of tones and effects. To begin with the plain Saxe or Rives papers: The paper was salted in a bath containing 12 ozs. of the chloride of ammonium to the ounce of water; then silvered in a bath containing 40 grs. of nitrate of silver to the ounce of water, and toned in a bath composed of the carbonate of soda, 50 grs., phosphate soda, 62 grs., chloride of sodium, 30 grs., water, 32 ozs., with gold from 10 to 15 grs., the result, as you see, being from a purple tone to a warm black. Other specimens were salted and silvered in the same manner as the first, but were toned with platinum. I tried at first some of the published platinum-toning formulæ, but although I obtained some good results, they were so irregular that I tried to devise a formula of my own, and found one that to me seems perfectly satisfactory. It is composed of platonic chloride, 1 gr., and 16 ozs. water, neutralized with potassium carbonate, and one half to one dram formic acid added. If the toning is carried far enough a fine platinum black is the result, warmer than the platintype; if not carried so far, a sepia results which is admirable for some subjects. In all these manipulations with plain paper, over-toning is to be avoided, as a flat print is always the result. The toning with platinum has this to recommend it, it is the cheapest form of silver printing with toning that I know of—cheaper than gold. I have successfully toned two 18x22 sheets of paper with one grain of platinum, although usually I allow one grain to each sheet. I noticed that the plain silver bath gives warmer tones, the ammonia nitrate giving a bluish black. One of the prints from the ammonia nitrate bath I toned with acetate of lead with the result of a warmer tone." Mr. Leaming is confident that the plain paper prints are reasonably permanent, and he says he knows of a number of instances of prints made from twenty to thirty years ago which show no signs of fading.



# THE HOUSE

## A NEW YORK LIBRARY.



THE room illustrated herewith is intended for a library. The low bookcases extend behind the desk, and occupy the corner next the window. They are not made the principal feature in the drawing, because it was desired to show the artistically contrived inglenook, with its arch supported on columns and pilasters, which is the most important part of the decoration, and, indeed, dominates everything else. Besides, it is not a

room merely to store books in; it is a room to lounge in comfortably while reading them. The aspect which it has been thought best to illustrate, then, is that which shows the cheerful place where one may idle over a book by the fire or the window, rather than the array of shelves and cases more or less common to all libraries. The desk away, the room might be used for any other purpose; and, *per contra*, it shows that any cheerful, well-lit room may be easily fitted for a book-room.

The drawing is so clear that it is only necessary to point out a few matters which might not be noticed by the reader. The division of the ceiling in octagonal panels has permitted of a somewhat novel effect in the coving, which brings it down upon the walls. It is marked off at short intervals by ribs, which join the

bold variations. If copied, its color treatment should depend on the tone of the wood used for the wainscoting. With oak or ash, a dark cream color for the walls and ceiling, with a rather copious distribution of gilding on the upper surfaces, might be recommended. If the wainscot be of mahogany or other warm-toned wood, the walls may be a deep snuff color, and a pattern of brown and olive, russet and blue green may be used to break up their monotony.

ROGER RIORDAN.

A VERY pretty Moorish hall has been made in a city house at little expense, considering the beauty of the result. The space was originally a small open yard, or rather well, at the back of the house, entirely surrounded



A NEW YORK "LIBRARY," LIGHTED BY ELECTRICITY.

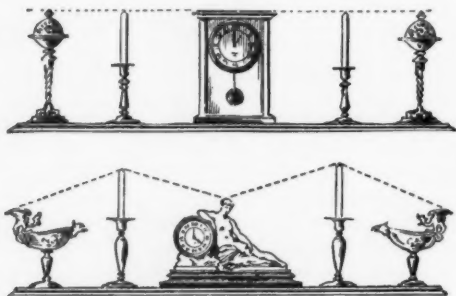
room merely to store books in; it is a room to lounge in comfortably while reading them. The aspect which it has been thought best to illustrate, then, is that which shows the cheerful place where one may idle over a book by the fire or the window, rather than the array of shelves and cases more or less common to all libraries. The desk away, the room might be used for any other purpose; and, *per contra*, it shows that any cheerful, well-lit room may be easily fitted for a book-room.

In the matter of lighting, it will be noticed at once that it is fitted up for electric lights. The graceful forms of which "electroliers" and their ground glass or opalescent shades are susceptible, have been taken advantage of. Along the cornice, which finishes the high wainscot, are arranged groups of slender curved stems,

lower mouldings of the outer row of the ceiling panels into spaces, alternately rectangular and pentagonal. These ribs appear to be continued below the moulding, which serves as cornice by short, bracket-like supports, which, from their position, arrange themselves in pairs. In the chimney recess, settles provided with cushions are fitted in on either side between the pilasters and columns that support the arch. Along the top of their high backs runs a shelf continuous with the mantelshelf, which, with the upper shelf of the mantel, provides room for the display of a small assortment of bric-à-brac, besides the customary clock and candle-branches. The space under the settees may be used as lockers for coal and wood. The style of the room may be said to be that of our Colonial period, but with some

by high walls. It was determined to put a staircase there communicating with both the front and rear buildings, and to put a glass roof over it. Then occurred the idea to give the two-storied gallery thus created somewhat of a Moorish character, and, as carried out, it has proved a great success. The gallery is borne on two rows of horse-shoe arches, the lower one of which has twin columns, the upper single shafts, but placed nearer together and not directly over the under supports. In this way the great height of the little hall is made less evident than if the upright lines of the columns were continuous. Screens of open wood-work placed between the upper columns make a breast-high balustrade to the gallery. In the corners are Turkish brackets, carved and painted, each supporting a tray or vase, or other piece of

Benares brass inlaid with silver. Niches in the walls hold pieces of glazed pottery. The dado and the frames of these niches and of the doors are of tiles, in a pattern of turquoise blue and dull purple. The floor is of squares of marble, red, white and black; and in the

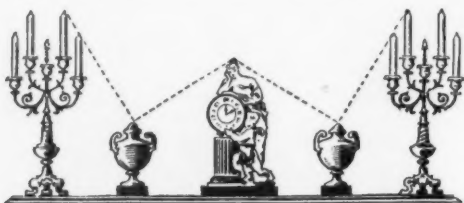


IMPROPER ARRANGEMENT OF OBJECTS.

centre, in place of the traditional fountain, is a large oleander shrub, surrounded by some smaller flowering plants.

#### THE MANAGEMENT OF LINES.

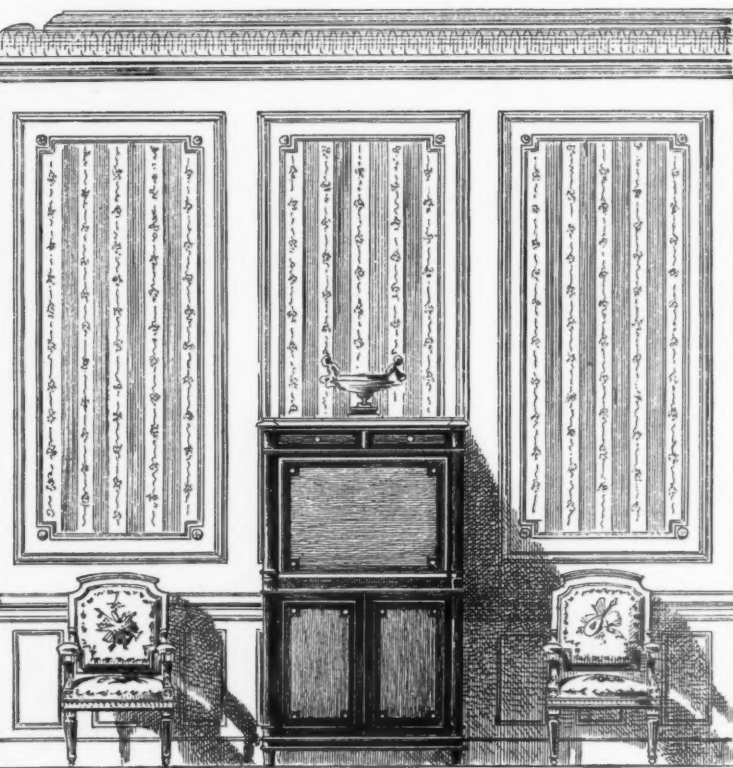
It may be said, to the honor and glory of our younger architects especially, that when they introduce color in the interior fitting of a house they almost always produce a tolerable result, sometimes even a very agreeable



AGREEABLE ARRANGEMENT OF OBJECTS.

one. This they do by attention to common-sense rules, by leaning to harmony of gradation rather than of contrast, utilizing the natural colors of materials wherever possible, preferring warm but broken tones of medium

looked for, as a rule, in their disposition of lines. We have nothing to say against the picturesque in architecture when it arises naturally from the circumstances of the case, or in course of time. It may be well worth bearing the discomfort and inconvenience with which they are almost certain to be accompanied, to have a striking sky-line, a fine effect of shadow, or a lot of romantic associations. But some of those things can hardly be had to order, and an attempt to imitate the accidental picturesque of old country dwellings is likely to result in anything but the wished-for effect, exteriorly, while in the interior, in addition to the various sorts of discomfort which it entails, it has led to an entire disregard of proportion and of the expressiveness—when properly managed—of architectural lines. The owner of a modern cottage, or even of an expensive residence, is as likely as the occupant of the most ordinary flat or frame house to be troubled about what to do with his ill-proportioned and badly-arranged rooms. Something can generally be done, though in the former case a satisfactory cure is often impossible. Usually, the difficulty is that the room is too high or too low, too long or too narrow, and these faults can easily be remedied, when they are not complicated by irregular jogs and bays, by window and door-casings of unequal height and similar



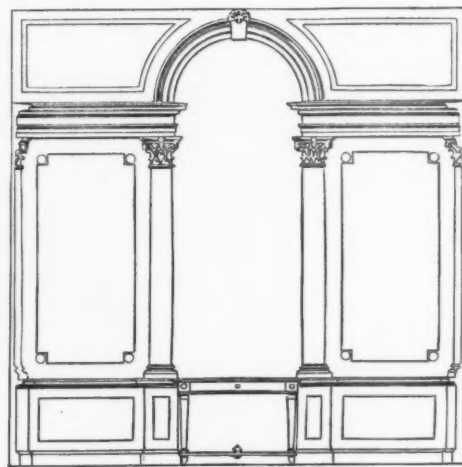
VERTICAL TREATMENT OF LINES TO GIVE APPARENT INCREASE OF HEIGHT TO A ROOM.

unlooked-for results of the modern architect's plan of working from the outside in. In dealing with these complications their victims must rely on their own ingenuity; but the greater obstacles overcome, it may be found possible to reduce the lesser, or, if not, to bear with them. A few typical examples will help us to understand the principles involved.

Take the case—very common in modern city houses—of a room being too high for its floor-space. The obvious thing to do would be to provide it with both frieze and dado, and to make both of exceptional depth. But perhaps the builder has already put in a dado of the same height as in other low-studded rooms, and the chances are that he has made doors and windows so high that a deep frieze is impossible. He may also have aggravated the difficulty by fixing over the mantel a tall mirror reaching to the

taste, one should abstain from picking them out with gold, or otherwise drawing attention to them; but the longitudinal mouldings, instead, should be so distinguished. The narrow frieze may be decorated, as in the figure below, with oblong panels, or may have a

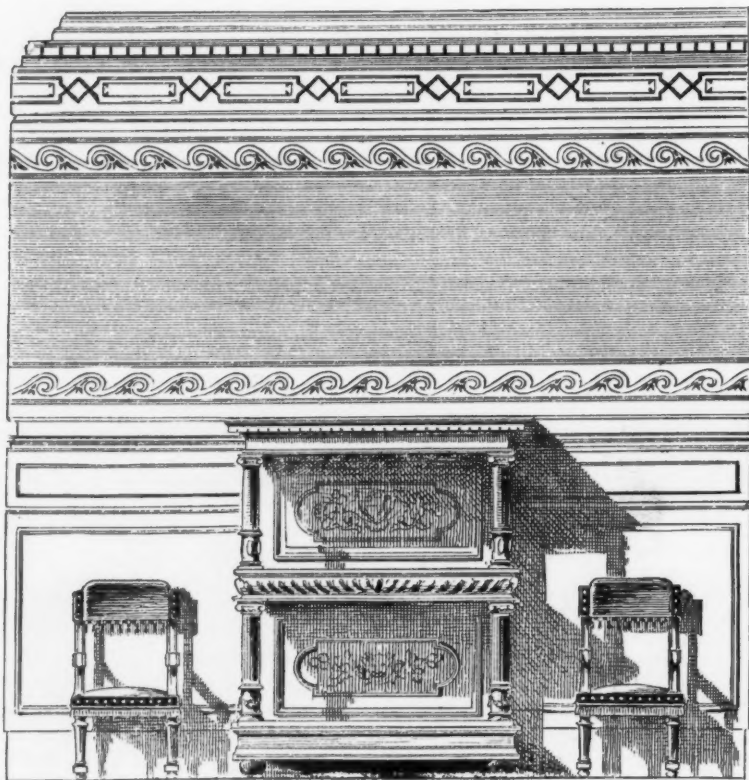
running ornament whose curves approach the horizontal. Sofas and other oblong pieces of furniture may be disposed where they will do the most good, and the current fashion of decorating portières and heavy window-curtains with broad horizontal bands may be followed with advantage. The effect of the tall mantel and mirror may be neutralized in part by treating the frame of the latter differently from the mantel itself, re-gilding it, for example, and by covering the mantel-shelf with a deep lambrequin. The paper should be of a diaper pattern. In the opposite case, all this should be reversed. The figures on the wall-paper should be disposed in ver-



ARCHITECTURAL DIVISION OF WALL SPACE.

tical stripes; the frieze should be omitted or made very narrow; no horizontal bands should be allowed on the curtains, which should hang in straight folds; sofas should give way to chairs, and any panelled article of furniture that may be introduced should be chosen for its height and the height of its panels.

So in the case—of constant recurrence in city houses—of a room being too long for its width, the narrow ends, divided as they always are by windows and window-casings, should have nothing further done to break them up still more. A mirror placed between two windows may tend, by the brightness of its reflections, to unite the

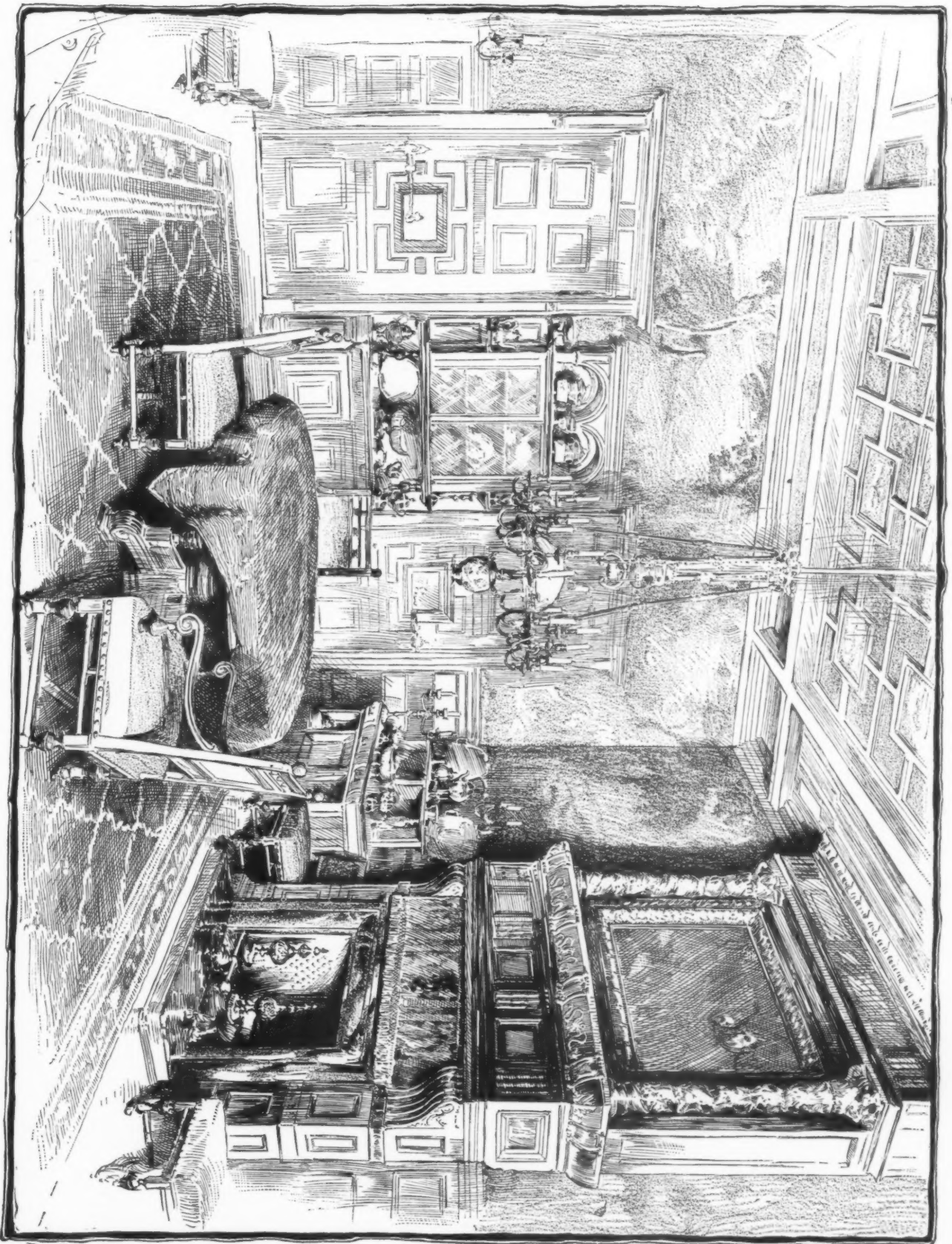


HORIZONTAL TREATMENT OF LINES TO GIVE THE EFFECT OF LOWERING A TOO HIGH CEILING.

intensity, and distributing these in broad masses, trusting to the furniture and movable decorations to give sufficient variety, and, indeed, they usually give too much. But this sensible moderation, this predilection for an harmonious and simple treatment is not to be

cornice; still, there is no need to despair. The principle to act upon remains the same. It is to multiply and accent the horizontal lines, to subdue and efface some of the perpendicular ones. Thus, if the cornice should contain a row of tall palm fronds, in the Empire





DINING-ROOM IN A NEW YORK HOUSE, WAINSCOTED, AND HUNG WITH TAPESTRY.

two lights and so create an effect of breadth. A picture in the same position would not only be in a very bad light, but would be apt to have the opposite tendency. A marble bust or plaster cast, a piece of light-colored porcelain or shining brass, on the contrary, will be likely to look well. The window-curtains should not be of dark material. When the windows occur on the longer side the matter is much easier to manage. Some attempt is often made by the builder to mitigate the effect of disproportionately long, blank walls, by placing a pair of pilasters and a connecting beam or arch in the centre; or, perhaps, two projecting piers with folding-doors. The fullest advantage should be taken of this artifice. By treating the angles thus produced as veritable corners of the room, placing in them some triangular étagère, or cupboard, or seat, or other corner piece, or placing a piano diagonally across one of them, instead of one long room you will have, in appearance, two of reasonable proportions. Where no such piers or pilasters are provided, the largest and most massive pieces of furniture may be made to supply their place.

The two accompanying illustrations\* showing the same wall differently treated, explain the principle on which all these suggestions are based; but the much pleasanter appearance of the second should teach us that it is well that vertical lines should dominate. Any too great insistence on the horizontal lines is sure to give an impression of a crushing force overhead. It will sometimes happen that a single bold stroke, the introduction of one conspicuous horizontal, will suffice to correct the bad proportions of a high-ceiled room. But violent contrasts are dangerous; a few objects bounded by graceful curves, or of shapes approaching the square, will be desirable to obviate them.

It is not to be supposed that an absolute balance of lines is to be desired or aimed at, for that would be the negation of all character, and would be far from beautiful. A room may approach the cube, have all its sides nearly square, when there is no particular reason for having one side longer than another, as, for example, a vestibule may be so planned. In other rooms, considerations of use and the nature of their furniture would of themselves require that they should be longer in one direction than another. A bedroom, if built square, would be likely to be inconvenient because of the space taken up by the bed. A dining-room must afford a space for the buffet at one end. Even in the vestibule, the doors, with their uprights and panels take off the look of uniformity, and it is generally desirable to treat the other walls so as to destroy the monotonous appearance of a square surface.

Our final illustration shows how this may be done in a house of some pretensions to architectural magnificence. We will only add that the purpose would be served by painted divisions, not imitating the architectural members in the design, but copying their proportions. The fact that an appearance of height may be given by the multiplication of vertical lines was well known to Gothic architects, who took every occasion to act on this principle. Their clustered columns and their perpendicular ribs of stone, carrying up between the windows of the clear-story the lines of the piers below, are familiar to everybody.

In introducing curved lines in the furniture, care should be taken that the horizontal curves be more pronounced than the vertical; otherwise the piece will look

weak and appear to be badly supported. The graceful curves of well-made furniture are an element of beauty in a room, which is not to be despised. But a decided curvature in the legs of a table or pianoforte, of which the superior horizontal line must be absolutely straight, is doubly offensive; while slight curvature in the legs of chairs or sofas, or in the uprights of a cabinet, the top of which may be fashioned into much stronger curves, is strictly allowable.

This leads us to examine the effects of line in the smaller decorations of a room, which, because of their



BRASS STAND FOR BRIC-À-BRAC.

decorative intention are often quite pronounced, and because of their number and variety are apt to be of a sort not so likely to be met with elsewhere. In large pieces of furniture or fixtures which may affect an independent form, such as arched or pedimented doors, we are accustomed to see the upper line, when it is not straight, elevated in the middle. It seems reasonable to follow the analogy of a vaulted or raftered roof in such cases. Such lines in such places add an appearance of stability and of sufficient support. The contrary system would make it appear that the horizontal members were breaking or bending under too much weight. But if copied in the arrangement of objects or of lines of no importance as supports, the result would be more disagreeable than could be accounted for from the mere lack of variety which such a treatment would induce. It has been suggested (and, ridiculous as it may appear at first, the explanation accounts for many things in the history of decoration) that the ill effect of downward-drawn curves and up-pointing angles when unnecessarily multiplied about a room is due to the associations which the like curves and angles bring to mind when they are seen in the human face. In pain and in anger the lines of the face are drawn down at each side, while, when the person is amused or pleased, the corners of the mouth are drawn up and the other lines follow. We are so used to associating pleasant or painful ideas with concave or

convex lines respectively, that even when we meet with them in inanimate objects they still influence our turn of mind. If the small objects on a mantel-shelf are grouped so that the higher ones are in the middle, it will at once make the room look more cheerful to change that disposition and put the tallest objects at or near the ends of the shelf.

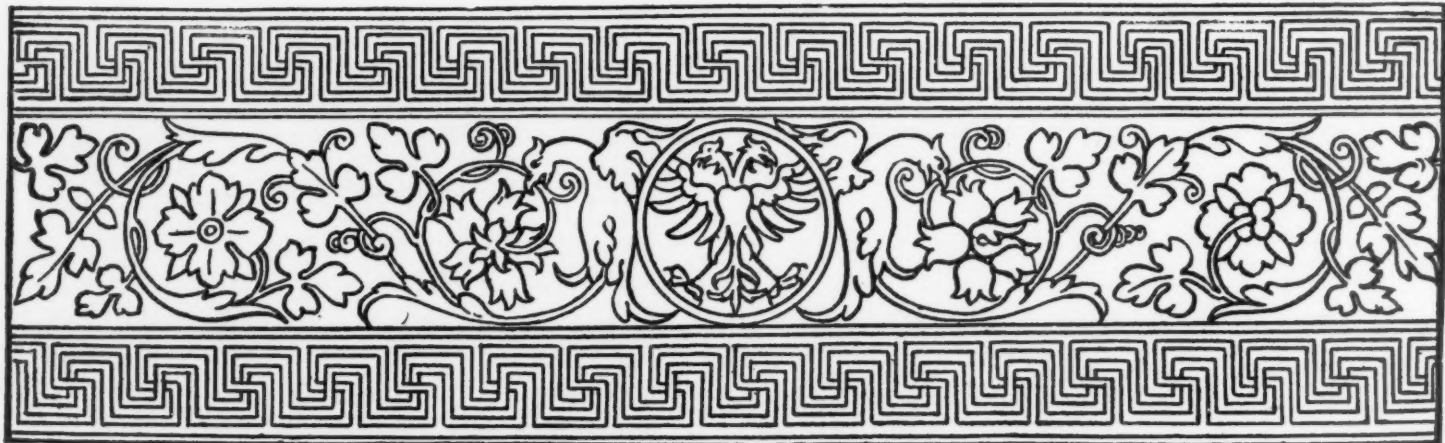
These hints may meet with a multitude of applications not here noted, and, while the strictest attention to them may not suffice to convert an ugly room into a pretty one, they can hardly fail to work some improvement.

A NEW YORK STUDIO, into which very few are admitted, is on the top floor of one of the tallest buildings in the city. Itself is roomy enough and imposing enough to serve as a church for a small congregation. The ceiling is vaulted, and rises to some forty feet from the floor. It is colored mainly a dark olive green, and the little one can see of it is through a perfect wilderness of hanging lamps of beaten or graven brass, with nuggets of stained glass of the deepest colors to subdue their lights. The windows are four, placed opposite the cardinal points. They are fan-shaped and filled with stained glass, blue, green and orange, in a pattern remotely suggesting a peacock's tail. The walls of the studio proper are of a deep russet; those of recesses that open out of it cream color. Sofas and lounges placed in the latter are covered with white bear-skins, and the upper part of the largest recess is filled with a construction of carved teak-wood in many tiers, imitating a Burmese pagoda, flourishing with palms and bananas, with strange creepers, orchids and gigantic herbaceous plants, among which peep out a multitude of gilded idols with any number of arms apiece. But the crowning glory of the establishment is a huge chimney rising from the centre of the floor to the roof, and with four capacious fireplaces, each capable of roasting an ox entire, the whole a single piece of cast-iron weighing many tons. The owner of this unique studio is a well-known designer of stained glass and painter of oriental subjects.

ETCHING on ivory, an art formerly much practised to furnish ornamental plaques for furniture and all sorts of objects of daily use, is very simply done. The plate of ivory should be evenly polished, but may have its natural yellowish tone. It is slightly heated, and a light coat of etching varnish, or in default of that, of wax, is spread over it, as in preparing a copper-plate. The design is also produced by the same means as in ordinary etching—that is to say, with the etching needle; but the lines must be bolder and the cross-hatching never closer than in fifteenth-century wood-cuts, which furnish the best copies. The lines are bitten in with sulphuric acid, which must be used in its full strength. When bitten sufficiently, the ivory is first washed in clear water and then the wax or etching ground is removed with spirits of turpentine. The lines can be filled with color; but if a black design is wished, nitrate of silver may be used to bite in the lines instead of the acid; or if a drawing in reddish-brown, nitrate of gold. These substances not only eat into the ivory, but color it at the same time, and they may be applied with a brush, so that very little will be used.

THE brilliancy of vermillion is much enhanced by mixing the pigment with a little alcohol or brandy and the white of egg. If the alcohol is colored with saffron steeped in it, an agreeable tone is imparted.

\* Borrowed, with the other illustrations to this article, from M. Harvard's admirable "L'Art dans la Maison," which treats this subject very fully.





## Art Needlework.

### EMBROIDERY NOVELTIES.

A VERY dainty hanging pincushion is cylindrical, about two and one half inches in diameter and eight inches long. It is covered with a pale, artistic shade of rich satin, with a simple floral design carried out in ribbon embroidery worked on it. The ends are trimmed with a full frill of satin covered with a still fuller frill of lace finished off with bows of ribbon; two long ends tied together make a loop to hang the cushion up by. A little sachet powder of some delicate perfume is put into the stuffing.

A case for opera-glasses is in the form of a bag made of good silk velvet of a rich, dark color and lined with pale silk or satin in a contrasting shade. The neck of the bag is drawn up with cord finished off with small tassels. The drawing for the cord is about two inches from the top. The only ornamentation is the monogram of the owner in solid raised gold embroidery.

Some very charming chair-back covers are made in the form of two thin cushions caught together at the top with bows of ribbon, so that one part hangs in front, the other at the back of the chair. These cushions are mostly made of figured soft silk and finished off with fancy fringe, cord or lace.

Easel-scarfs are made of fine China silk, white, cream color, or some very pale shade. The ends are embroidered in two or three shades of very fine silk. The pattern employed is generally conventional or semi-conventional; the ends are decorated with small silk tassels to match the embroidery silks used. Hand-bags such as were carried by our grandmothers are made of corded silk enriched with ribbon embroidery drawn up so as to leave a frill at the top of the bag and ornamented with loops and bows of ribbon. Larger bags of a similar shape, in gayer colors, and trimmed with lace, are used for work-bags; they should be lined with a contrasting color. It is not necessary to embroider these. Bolting cloth is still much employed both for embroidery and tinting, outlined with very fine gold cord.

Bolton sheeting continues in favor as a foundation for all kinds of embroidery, especially in cream color. It is really astonishing to note the rich effects produced on this homely material in combination with heavy embroidery, gold cord and handsome settings of plush, velvet or brocade. Bolting sheeting is used for the centres of sofa-cushions, table-cloths, chair-seats and footstools, also for curtain-borders, lambrequins and portières. A good effect is gained at small cost by laying on a foundation of colored flax velours a frieze and dado of cream-colored Bolton sheeting handsomely embroidered as already suggested. There is a great difference in the qualities of Bolton sheeting. Only the superior kind should be used. It is about sixty inches wide; the cream color costs about one dollar the yard. The colored goods are more expensive on account of the difficulty in dyeing them. The shades obtainable are very artistic.

Beautiful drawn-work for table use was seen lately at the Woman's Exchange; some of it was so fine as almost to resemble a spider's web. This style of work can never become common; it is always more or less in favor for doilies, lunch-cloths, tea-cloths and table-scarfs. Perhaps the fashion of the moment leans more toward solid white embroidery on fine linen for the table than anything else. Sometimes an outline in color is added, more especially gold color, to accentuate the pattern, but the most elegant are entirely pure white. The embroidery silk most suitable is either filo or twisted silk. The best quality only should be used.

Charming specimens of modern point lace seen at the same place formed a trimming for table centres either of fine linen or China silk; the effect on the silk is very chaste. This lace is worked in buttonhole stitch formed into a great variety of patterns and filling in a design described with fine soft linen braid; the design is held together with solid bars of buttonhole stitch.

THE Society of Decorative Art had a very successful two days' exhibition and sale at Lenox in September, under the direction of Mrs. Francis C. Barlow and Mrs. Kinnicutt. Many of the objects of needlework showed originality and delicate fancy. Having recently seen the exhibition of the Royal School of Art Needlework, at South Kensington, the writer could not but compare it with that of its

American rival, and quite to the advantage of the latter, which was found full of new ideas, often most artistically expressed, while the old society at South Kensington, upon whose methods the American society was originally formed, continues in the same old ruts of ten years ago.

GOBELIN EMBROIDERY is merely raised satin stitch worked directly upon the pattern, without any foundation or padding. It can be worked on the article itself, or on stripes laid on afterward, with a hem-stitch bordering.



"DIANA." DESIGN FOR CHINA OR GLASS PAINTING.  
(FOR DIRECTIONS FOR TREATMENT, SEE PAGE 71, SEPTEMBER NUMBER.)

GOLD EMBROIDERY, dating from the end of the eighteenth century, has been almost exclusively confined to those who made it a profession; amateurs have seldom attempted what, it was commonly supposed, required an apprenticeship of nine years to attain any proficiency in. But now, when it is the fashion to



ENDS FOR AN EASEL SCARF.

(FOR TREATMENT, SEE PAGE 84, SEPTEMBER NUMBER.)

decorate every kind of fancy article, whether of leather, plush, or velvet, with monograms and ingenious devices of all descriptions, the art of gold embroidery has revived and is being taken up and practised with success, even by those to whom needlework is nothing more than an agreeable recreation.

## Treatment of Designs.

### NASTURTIUMS (COL'D SUPPLEMENT NO. 1).

HERE we have these popular flowers in their familiar out-door atmosphere. Their colors range from the deepest warm brown, through red and orange, to the lightest yellow. To paint them in oils, the palette wants Vandyck brown, burnt and raw Sienna, brown and rose madder, Chinese and scarlet vermilion, the cadmiums, Naples yellow and lemon yellow. For the leaves, the zinobers greens and terre verte; the flower colors will furnish the lights and neutral tints, the latter being made by mixing complementary reds with the greens. Cobalt, ivory black, light red, yellow ochre, Indian yellow and white may be combined and varied to correspond with the background tints. If the student is able to secure form very readily with the brush while laying in the color, only general outlines are necessary; but if not, every petal and leaf must be defined before the palette is set.

Begin with the background at the top, bringing it around the leaves and flowers; and then lay in as many of them as possible at the same painting. As the closely grouped flowers are approached, there are so many slow-drying reds used, that one will not have to be very expeditious to get everything in before any outlines harden. Notice that the principal contrasting masses of light and shade are on the right; it is important to preserve the warmth and depth of the latter and the brightness of the former—a little neutral tint is introduced in bringing them together that there may be no abrupt transition. A little to the left, and considerably below the centre of the study, is where the strongest color effects are concentrated upon the flowers; these must have full justice, and all else must be kept subordinate.

### HORSE (COLORED SUPPLEMENT NO. 2).

THIS is a fac-simile of a study from life by the famous painter, Jan von Chelmski. In reproducing the general outlines, it will be well to use at least three construction lines. Even if they are not needed as a guide at first, they will serve to test the accuracy of the drawing. Notice that the centre of the picture is at the depression under the body, just back of the girth; through this draw a line horizontally across the canvas, keeping the centre marked by a dot. Now draw two vertical lines across the canvas, four inches on each side of this dot. If any more lines are needed, let them be two horizontal ones drawn four inches above and below the first. That running across the ground may prove important when placing the feet. The other horizontal lines will test the curves of the body and neck, and the vertical ones the positions of the legs and head. Presuming that the general outlines and the features of the face are obtained with accuracy, there is the nicer matter of showing the development of the muscles. This will depend more upon light and shade.

A safe way of proceeding now is to take a little Vandyck brown, and, thinning it with turpentine, apply it in about three degrees of strength, according as shade and darker local color may call for it. In this way, one may get a fine shaded drawing of the horse, and be sure that it is correct before venturing any heavy color. When ready to set the palette, take white, cobalt, light red, Naples yellow, yellow ochre, raw and burnt Sienna, terre verte, Vandyck brown and bone brown. The first four are wanted for the upper part of the background, the red being employed to a very slight extent near the upper and left side of the canvas. The other colors named all enter, to some extent, in the lower part of the background, and are carried well up on the first tints. The general light-brownish cream-color of the horse may be produced with Naples yellow, raw Sienna and a little burnt Sienna. The same with Vandyck brown and less Naples yellow will give the next darker tint, which is carried well on the first named. Vandyck brown, strengthened here and there with bone brown, will give the darkest tint. Terre verte will combine with either tint to give the greenish-gray apparent. On the legs and fore-hoofs, a little of the upper back-

ground tint may be used to give a more bluish gray. For instructions as to general technique, see "The Horse as a Model."

OWING to the unusual pressure on our columns, we must defer, until next month, giving directions for treatment of



the first of the series of designs for a set of nut plates, which will be found in one of the supplement pages.

### "THE ELEMENTS." (3) FIRE.

DIRECTIONS for treating these designs in mineral colors are given on page 100. For tapestry painting, the full directions given last month, with the second of the series, for treating the figures will suffice for the present design.

The sky should take a lurid tinge, especially as it approaches the flames on the right-hand side, where a holocaust of hearts is about to be offered. Begin at the top with a pale shade of indigo; blend into this some medium only; then paint into the medium while wet some pale yellow and afterward some rose and ponceau. These tints may be laid in also under the lower clouds and the flames; then shade the clouds with gray and the flames with brown and red.

Paint the hearts with ponceau and sanguine mixed; modify with green in the shadows. The bow and arrows should be golden. Paint first the lightest tint all over with pure yellow; then shade sharply with a small brush, using brown and yellow mixed. You can make a good brown by mixing indigo and sanguine.

Be extremely careful to keep the light and shade broad and simple, especially noting the bright reflections cast by the flames.

Make the scarf a delicate blue. For the shadows use ultramarine with a very little indigo and sanguine added. For the light wash, add a touch of emerald green to a pale tint of ultramarine blue. When the pale tint is half dry, paint in the half tones with a mixture of the light and dark shades already mixed.

This series of designs will be found useful for other purposes than tapestry and china painting. Any of them would serve for decorating bolting cloth for banners in either oils or water-colors. They would look elegant painted on satin for cushions, especially if set in a suitable framework of embroidery.

The four placed together, and divided by delicate tracery in scroll work, would be exquisite for a small fire-screen.

Other uses to which they can be put, such as for blotting books, bonbon boxes, bags, etc., will readily suggest themselves to those wishing to decorate such and similar trifles.

### THE CUP AND SAUCER.

THIS somewhat elaborate decoration would undoubtedly look best treated in gold on a delicately tinted ground. If preferred the bands around the design and those dividing it into sections could be put in with a contrasting color; but this is optional. For the body of the design use azure blue, which gives, when fired, a delicate lavender blue tint. For the bands, paint thinly with Japan rose to obtain a delicate salmon pink. Celadon green would also look charming with the pink, being just the color of a duck's egg. Old tile blue in two shades would also make a good ground for the gold. The tints must be smoothly blended, according to directions frequently given in this magazine. After the tint has been fired, transfer the design accurately and delicately. Then, with the gold prepared for use on glass slabs (which only needs grinding on the palette with a little spirits of turpentine until moist enough to flow from the brush), proceed to paint over the design. Be sure that the china does not show through anywhere. When dry touch over again any places that look poor. Paint the handle last of all in solid gold. It will enrich the appearance of the gold on the handle very much if you stain it with yellow brown previous to the first firing. The saucer decoration would look well for the top of a bonbon box with a monogram in gold on the centre, while the design on the cup could be easily adapted for the box itself.

## New Publications.

### PICTURES AND ART BOOKS.

AMONG the most meritorious art publications of the season we must mention some of the photogravures published by Charles Taber & Co. It has already been proved that the process, in American hands, is capable of really artistic results; yet it can only be admitted that the average of American work is bad. The efforts of several of our publishers seem to be directed wholly to cheapening production. Still the very best photogravure, rendering with the utmost fidelity all the qualities of a fine painting, even to the artist's handling, which can be reproduced in black and white, should cost far less than the poorest steel engraving. We are glad to see, therefore, a new firm which gives proper attention to the quality of its work, while publishing at prices which bring it within everybody's reach. Handsome pictures for the parlor or living room than those which we are about to mention need not be wished for; and for the amateur who is so circumstanced as to be unable to procure paintings to copy, no better illustrations of what artists mean by "touch" and "brush-work" can be obtained. Among the latest issues of the firm are these: "A Halt in the Desert," Arabs with their camels, by L. D. Eldred; "In Summer Time," by Carl Webber, thick-foliaged trees with cattle under them and a pool of water in the foreground; "Banks of the Avon," by H. Winthrop Pierce, a shepherd boy with sheep, under the willows, by the narrow river; "Dutch Fishing Boats," by Albert von Beest, leaning over to the breeze and making for the distant jetty through a turbulent sea; "Three Mile Harbor," by Thomas Moran, with woods coming down to a narrow strip of beach and a wide expanse of still water; "A Lesson in Arcadia," a nymph teaching Cupid the Guitar, by William Thorne; "Priscilla and John Alden" among the sedges by the beach, by Alfred Fredericks; "Titania" swinging by moonlight in a mesh of tangled vines, by Walter Satterlee; "Awakening of Spring" in a grove of birch trees, by R. Fehdner; an Arctic scene, a ship "Hipped in the Ice," by W. Bradford; "An Arab Lion-tamer," with his ferocious-looking pet in the shade of a ruined wall, by A. D. Eldridge; dismantled ships in their "Last Port," a souvenir of Bedford, Mass., by the same artist. This last is an etching, as is also "The Place of Execution in Algiers," which is likewise by Mr. Eldridge.

We make no excuse for printing the following notices of children's holiday books, published by E. P. Dutton & Co., under the head of art publications, for artist, printer and publisher have combined to make them worthy of being so considered. One of the first as to artistic excellence is F. Brundage's *LITTLE MAIDS*. Its cover of maple-wood panels, tied with ribbons of light brown silk, bears a design in India ink of two little maids in fancy costume peering out from behind some loose leaves from the artist's portfolio. The contents are seven little maids in fac-simile of water-color sketches, which we can conscientiously commend as copies for pupils, as well as for a Christmas or New Year's present. The first is a flaxen-haired little girl in sixteenth-century dress, fur-lined cap, puffed sleeves and lace-trimmed apron. Next comes a Japanese baby in flowered kimono and broad silk sash; then a little soubrette, in fichu, pink pinafore and lilac-colored overskirt, bearing a tray with cakes and wine; then a puzzled school-girl, with pencil in mouth and slate scrawled all over. A little Italian, with white head kerchief and red-banded tambourine, comes next, followed by a little girl in red velvet, with a diminutive pussy wrapped up in blue; and

finally the little girl who opens the series, but this time in her night-dress, with a sleepy little puppy in one hand and a smoking candle in the other. All are treated largely with broad washes and firm outlines. To copy them carefully may serve to give a beginner in water-colors a good start in the right direction.

AROUND THE HEARTH is more fantastic, and has somewhat the appearance of a fairy-tale told in pictures. Mice play circus on the hearth-stone; crickets fiddle while hot coals dance out of the fire; poker and tongs waltz together lovingly, and the little people who are privileged to see all this seem to enjoy it immensely.

THE same firm brings out the American edition of a very pretty gift-book, "DAISY DAYS," with twelve drawings in water-colors and an equal number in monochrome, the latter arranged to frame in some novel nursery rhymes by E. Nesbit, Carlotta, Graham, R. Tomson and other writers. These drawings, the water-colors especially, are wonderfully spirited, and in fact, cannot be praised too highly. The coloring, which seems very well reproduced, is harmonious and delicate in some, bold and striking in others, subdued in still others in keeping with the subject; and their sentiment is wholesome and unaffected. We would call attention in particular to the frontispiece representing two little girls in an English meadow, one with a branch of apple blossom, the other stringing a daisy chain, and to a haymaking scene in which three children are romping among the newly made haystacks. The ploughboy, in a following picture, in his red waist-coat and corduroys, with his heavily built team relieved against the brown fallow land, is also very characteristic. Blackberry-pickers, fagot-gatherers, gleaners in the yellow stubble-field are some of the other subjects of the color plates, and the last shows a family group story-telling around the fire. The India-ink drawings are, likewise, all of country subjects, pigs hunting acorns, a dog under a wheat stook, sheep in the fold in winter, ducks in the pool in summer, wild roses, poppies, heather and holly. The verses are clever and likely to interest children.

ERNEST NISTER'S ART CALENDAR is also published by Dutton & Co., and is of a character to hold its place with the books above described. The months are symbolized by figures of children appropriately grouped and occupied. January is a bright-eyed little girl under the mistletoe; February is represented by twins in old-fashioned, cherry-lined bonnets in a church pew; April, with dress tucked up, is hanging out her "wash"; May is at a picnic; June is picking cowslips; August is at the door of a bathing-house, looking out to sea; November is breaking sticks for her fire, and December is typified by two little girls cloaked and hooded, who are bringing home through the snow the mistletoe for Miss January to be kissed under.

FROM PRANG & Co. we have received some of their latest chromo-lithographic reproductions of landscape paintings, by Mr. Louis K. Harlow. One of the largest and most interesting is an old toll-house at Martha's Vineyard, a sunset scene with old wooden buildings and a stretch of shadowed sound in front, a seaweed gatherer in his laden boat making in for the wharf. Equal in size is a view of a sandy road, with a strip of beach and blue sea in the distance. Somewhat smaller are two pictures of "Venetian Fishing Boats," with painted sails, reflected in the calm water of the lagoon. A number of oblong drawings show "Fishermen's Houses at Cape Cod," with a strip of rocky shore; "The Road to the Village," twilight; "A Wind-mill on Long Island," with old gray farm-houses surrounded by willows near a quiet creek; "A Glimpse of Marblehead," massed in sepiæ under a lemon-yellow sunset; "A Connecticut Creek," with flushed salt meadows, foggy distance and swallows; and "A Misty Morning in the Bay," with vessels becalmed and sea-gulls. These are all from water-color paintings, and reproduce admirably the broad washes usually run together in the distance which the artist employs. They will therefore serve to give a good idea of his technique, and be easy models for students.

### FICTION.

THE WRONG BOX, Mr. Robert Louis Stevenson's latest romance, it is quite unnecessary to say, is clever and readable. A Tontine insurance policy assigned by an unbusiness-like uncle, in payment of an obligation incurred by his nephews and wards, causes them to make his life a burden to him by their precautions for his safety. He takes advantage of a railway accident to give them the slip, but they find a body mangled beyond recognition which, from the clothing, they assume to be his. They attempt to hide it so as to conceal the death which would rob them of the proceeds of the Tontine; their package containing it miscarries; and the recipient disarranges himself of it by foisting it upon another, who, in turn, trying to dispose of it, is relieved by having it stolen by a footpad. Meanwhile the young man who started this series of accidents suffers tortures in trying to trace up the body and to account for his uncle's disappearance, until the vicissitudes of the tale bring him face to face with the latter, alive and in the best of spirits. Naturally, in a book so full of action, there is little drawing of character, and that little of the most summary kind. Though a lover and his lass are included in the dramatic personæ, the most interesting actor in the story is the lawyer, a relative of the principals, who disentanglements, more by luck than astuteness, the ravelled skein, and his main characteristic is that he is an indefatigable drinker. As with most of the author's works, the book has a moral, which is this: A determination to secure strict justice for one's self is apt to lead one into injustice toward others, to involve one in criminal courses, and to put one, so to speak, in *The Wrong Box*. (Charles Scribner's Sons.)

MARTA Y MARIA, of Don Armando Palacio Valdés, has been translated from the Spanish by Nathan Haskell Dole, and is published under the title of "The Marquis of Penalta," by T. Y. Crowell & Co. The scene of the story is laid in a Spanish seaport. Maria is a born actress and remains an actress, constantly playing a part even after she takes the veil in a convent. Maria, who remains in the "world" to comfort her old father, is, on the other hand, frank, joyous and natural. The marquis, who begins as Maria's lover ends as Maria's, and his courtship of the latter is described with exquisite humor. MAXIMIMA, by the same author and translator, shows little of the sarcastic vein which so pleasantly relieves the love-making in the above; but it is strong and dramatic, dealing with episodes of recent revolutionary times in Madrid. The heroine and her husband (the latter, though born an aristocrat, is editor of a liberal journal) are exceedingly well drawn. Both books are especially noteworthy as making us acquainted with the present aspect of the liberal movement in Spain.

IN CRIME AND PUNISHMENT, by Feodor M. Dostoyevsky, the flood of Russian literature which has lately been running through our presses reaches, intellectually speaking, a high mark. Not so captivating a personality as Tolstoi, not so much of an artist as Tourgenieff, Dostoyevsky is nevertheless an imposing figure in the field of nineteenth-century fiction. He is realistic in the sense that he does not shrink from being disagreeable in the interests of what he conceives to be truth. This story of a weak character borne down by circumstances is one of his strongest, and may be said to show forth his stoical way of regarding human miseries as well as any other of his works. "Crime and Punishment" is certainly a most powerful psychological study. (Crowell.)

The same publishers bring out a paper-covered edition of Madame Gaguebin's beautiful domestic story, A HAPPY FIND, in Miss E. V. Lee's excellent translation already noticed by us, and a new volume of short stories in their blue cloth series, containing tales by B. L. Farjeon, Grant Allen, J. Maclaren Cobban and others, under the title of THREE TIMES TRIED, AND OTHER STORIES.

THE DEATH OF IVAN ILYITCH—Tolstoi's terrible story—and other shorter tales, sixteen in all, in the excellent translation of Nathan Haskell Dole, are republished by Thomas Y. Crowell & Co. in cheap form in paper covers. The same author's MY CONFESSION AND SPIRIT OF CHRIST'S TEACHING are also republished by them in similar form.

Of their new publications, two books of short stories neatly bound in cloth have reached us. The first contains "Three Times tried," by B. L. Farjeon; "A Terrible Inheritance," by Grant Allen; "By Telegraph," by J. Maclaren Cobban; "For Dick's Sake," by Mrs. J. H. Riddell; "Slipping Away," by Austen Fenn, and "Lord John; or, A Search for Gold," by George Manville Fenn. The other volume contains "Paying the Penalty," by Charles Gibbon; "In Marine Armor," by George Manville Fenn; "My Soldier Keeper," by Clive Phillips-Wolley; "Golden Feather," by the author of "Mehalah"; "Saved by the Skin of his Teeth," by Helen Shipton; and "Gone: A Story of Some Years Ago," by Katherine S. Macquoid. The editor's purpose seems to have been to give the greatest possible variety in all ways save one. While few of the stories have any distinct moral purpose, none of them show the slightest taint of immorality.

JUDGE LYNCH, by George H. Jessop, assisted by Brander Matthews, is a romance of the California Vigilantes, one of whose victims, Jack Scott, is the hero. The scene is the isolated community of San Pablo, situated behind the precipices of the Coast Range and forty miles from railroad or telegraph. Government by revolver, tar and feathers and the noose was the only government San Pablo knew; and when Jack was suspected of shooting Dick Morley, he ran a finer chance of being hanged on suspicion. In fact, he is only saved by an altercation that springs up among the hanging party, which allows time for new evidence to be produced, which establishes his innocence. A pretty love story is woven into the plot, and the descriptions of California scenery and pioneer manners are evidently done from the life. (Belford, Clarke & Co.)

### ESSAYS AND PLAYS.

THE INDOOR STUDIES which make up John Burroughs's new book of essays are mainly critical, and review the work of Thoreau, Matthew Arnold, Gilbert White, and others of his favorite authors; but include, besides, an attempt to define the relations between science and literature and a few short essays on miscellaneous topics. The essay on "Science and Literature" starts well, with a clever exposition of their undivided status in the ancient world, when philosopher and man of letters were the same, and the subject matter of human thought was not cut up and shared out among specialists as it is to-day. The man of science has separated himself from his fellow-men, and in a narrower field has made astonishing progress. But man is not a pure intelligence, and while he accepts the results of science, he requires that they be presented, as of old, in touch with his aspirations, emotions, fancies; and this is the work of literature, which can hardly make progress, since it has been from the first universal. But this broad view of literature seems to be abandoned without need by the writer in his essay on "Arnold's View of Emerson and Carlyle." In his remarks on Thoreau he very acutely points out that genius's love of humbug and "tall talk," a quality just as apparent in Emerson and Whitman, though in them it does not take the humorous turn that it does in Thoreau. The sketch of Arnold's work is appreciative and just. Of the shorter essays we would mention particularly that on "Realism" as suggestive rather than convincing. The volume is a credit to the Riverside Press and to the publishers, Houghton, Mifflin & Co.

AGNOSTICISM, AND OTHER ESSAYS, by Mr. Edgar Fawcett, is ushered into the world of books with a prologue by Mr. Robert G. Ingersoll. Mr. Ingersoll calls Mr. Fawcett "a great poet, a metaphysician and logician," but he has found some of the limitations of mind, Mr. Ingersoll thinks. The author's arguments for Agnosticism follow closely on those of the originator of the term, if not of the thing—Mr. Huxley. The other essays which the volume contains are on "The Arrogance of Optimism," "The Browning Craze," "The Truth about Ouida" and "Should Critics be Gentlemen?" The book is beautifully printed and is published by Belford, Clarke & Co.

THE SLEEPING CAR, AND OTHER FARCES, by William D. Howells, contains four short farces of the lightest possible sort, well adapted for parlor theatricals. The names of the other farces give as good indication of their spirit as it is possible to give without making quotations of inordinate length. They are "The Parlor Car," "The Register" and "The Elevator." (Houghton, Mifflin & Co.)

TO NIGHT AT EIGHT, by Fannie Aymar Mathews, contains just twenty-two examples of what some good people tell us the short story is coming to—that is, a play. It is a collection of short stories in dialogue, with stage directions, which, as the scene is almost always one familiar to the American reader, either a "tastefully furnished drawing-room," a "waiting-room in a railway station," or something of the sort, do not occupy much space. For the same reason they may be taken "at the foot of the letter," as the French say, and be brought out as comediettas by any ambitious manager of a club of amateur actors. Their titles are certainly "taking"—"The Proposal," "The Wedding Tour," "The Honeymoon," "A Knight of the Quill," "En Voyage," "Teacups." This last is a theosophic comedietta which ridicules the Astral presence; sneers at the secret of perpetual youth; laughs at esoteric laws and holds the mystic tetragram up to the risibilities of an unfeeling and irreverent parlor public. It is published by Belford, Clarke & Co.

### MISCELLANEOUS.

OUR DOORS AND WINDOWS: HOW TO DECORATE THEM, is issued by Cutting & Delancy, Buffalo, N. Y. It contains many cuts of designs for Moorish and Japanese lattice-work, showing how it may be used for permanent screens, jealousies, over-mantels and many other purposes. We recognize among these several extracted (with proper acknowledgment) from The Art Amateur. The little volume is likely to be of great use in bringing these and similar designs together in a small compass, and so showing at a glance the great variety of uses to which open lattice-work may be put in interior decoration.

LOTHROP'S ANNUAL, this year, has a pretty frontispiece in tints showing a pair of skaters, girl in primrose green and boy in shrimp red, and a number of other drawings similarly colored. Two jack rabbits in the snow head the Table of Contents and a little girl in a fur-lined jacket watching a flight of sparrows ends it. This Table of Contents reads provokingly: Isabel Smithson tells true stories "About Dwarfs," some of whom belonged, we find, to Ptolemy Soter, Augustus Caesar and other great folk in ancient history; Harriet S. Fleming has a poem about a "Little Lion-Charmer," who is pictured by Mr. Smedley acting the part of Orpheus; "The Whizzer" is the story of a bicyclist; "Fair-folk," by Louise Imogen Guiney appropriates a refrain of William Allingham. "A Dream of Dolls" is a quaint conceit of



Ida Whipple Benham, illustrated by Mr. Weldon; Alice C. Fletcher describes the annual summer hunt of the Omaha Indians in "Camping Among the Sunflowers." The picture of the little Indian boys and girls "Breaking Camp" is excellent. Drusilla and her golden-horned cow; Aunt Elizabeth's musical fence, which played "Yankee Doodle," when the boys drew their sticks along it, and the story of "Polly's Mortification," will interest everybody, old and young.

LOTHROP'S BABY'S ANNUAL is likewise distinguished with colored plates in outline and wash of goose-girl and baby, mother and child, children in a swing and others. A plentiful supply of pictures and easy stories and jingles in large type fill its pages. "Let Dolly have a Swim," "A Nest of Easter Eggs," "A Venturesome Foot," "The Madonna and Child," are the titles of a few of the full-page pictures. Others show Topsy the cat a-horseback; a baby in a basket; Patty's new hat and the like interesting subjects. One of the prettiest shows a lot of toys on a wall-top "Just out of Reach" of their proprietress. This baby's annual should never be in the like position.

THE STORY OF PATSY is a cleverly written and affecting tale of childish joys and sorrows in the poorer quarter of San Francisco. The author, Kate Douglas Wiggin, utilizes material collected in the kindergarten, and shows in so doing a knowledge of infant human nature that is not possessed by every teacher. It is prettily illustrated, well printed and neatly bound. (Houghton, Mifflin & Co.)

THE MERRY MUSE, a selection of society verses by American writers, edited by E. De Lancey Pierson (Belford, Clarke & Co.), comes to us in a new and enlarged edition, showing that the idea of such a collection has met with a friendly reception from the public. The change which has come over the quality of American humor in these latter days is here well exemplified. Though quite as racy, it is more polished than of yore. Of course, the best of the productions of the last generation in this line, such as Holmes's "Aunt Tabitha" and Aldrich's "Minerva" both of which Mr. Pierson has sensibly included in his book, have the state as well as the sparkle of cut diamonds. The more modern verses of Bates, Grant, Lathrop and Stedman are gems of equal purity. The latter's "Pan in Wall Street," Clinton Scollard's "Rose Leaves" and E. D. Pierson's "Violets" may be chosen to show the peculiar modern quality which we have in mind. We quote the two stanzas of "Violets":

"Violets, dainty and sweet,  
Born of the dew and the May,  
Not in the dust and the heat  
I leave you to perish to-day.

"Nay, in the lordliest state  
Proud shall you go to your rest.  
Kings could but envy your fate,  
Dying to-night on her breast."

MR. MARSHALL P. WILDER'S "The People I've Smiled With," if revised and enlarged for, say, a thirtieth edition, will have to include most of the people who are capable of smiling, and who can also read the English language. Among the people who have already been provoked to smile by the little humorist were General Grant and Henry Ward Beecher, and among those who may yet smile with him again are ex-President Cleveland, Ben Maginly, Mr. Blaine, the Prince of Wales, Augustin Daly, the Duke of Teck, Baron Rothschild, Labouchère, Irving, Buffalo Bill, and Chauncey Depew. He explains how to renovate a chestnut, how to "get along" with an Englishman, how to speak restaurant French, and many other difficult but useful things. (Cassell & Co.)

## Correspondence.

The publication office of *The Art Amateur* is 23 Union Square, New York, where all communications to the editor and publisher should be sent.

### PORTRAIT BACKGROUNDS.

C. J. S., Clarksville, Pa.—Backgrounds to be suitable for portraits depend so much on the subject under treatment, that it is difficult to give serviceable advice for general practice in a few words. However, the first principle to be studied is the action of complementary colors on each other. Thus, a blonde head would be best relieved by a somewhat purplish tone (a warm pearl gray composed of white, black and Indian red would serve); for hair of an auburn tint, a quiet olive green, raw umber, terra verte and Naples yellow might be used. For very dark hair, we would not recommend a very light background, because unless judiciously managed the outlines will be apt to look hard and cut out. Contrasts too strong are apt to detract from the roundness of the head. Black, white, raw umber and a little yellow ochre make a good mixture to relieve a dark head. Black, white and burnt Sienna or indigo, white and burnt Sienna, also Antwerp blue, Venetian red and white, all make good mixtures for backgrounds, and can be made light or dark, according to the proportion of white used. An excellent rule to observe is this: Wherever an outline is pleasing or beautiful, do your best to give it prominence; if angular or awkward, yet necessary to retain a likeness, make every effort to soften it by causing it to sink away and blend with the background. This is often the secret of a flattering likeness. Richness and depth can be imparted to a background by glazing it, when dry, with such colors as black, any of the madders, burnt Sienna, raw Sienna, cobalt and raw umber used alone or in combinations of two or three together, these being transparent colors.

### EYES THAT "FOLLOW YOU."

SIR: Will you please tell me why the eyes in certain portraits follow you in all directions? I notice some people think a portrait is not good if the eyes do not follow you—as they say. But it seems to me absurd to expect the eyes of a portrait to follow you when it is taken with the face and eyes turned aside. I enclose you a sketch of a portrait—just to give you the pose—I have just finished; but to my astonishment, the parties object to it because the eyes do not follow them—that is, look at them in any direction they may stand in the room! Some one says that Raphael's "Madonna" [which—Ed. A. A.] is painted so that the eyes follow you. If this be the case, I guess it is painted from the front view, the eyes looking forward. My impression of the portrait of Beatrice Cenci is that the eyes follow you. I believe the head is turned over the shoulder, with the eyes looking to the front.

We fear that you have to do with ignorant persons. From the pose of your model (three-quarters face) the eyes could not possibly have the effect you mention. It is, however, an undoubted fact that the eyes in a face painted so that they gaze directly at the spectator straight out of the picture, do appear to follow him no matter where he may stand—be it in front or very much on either side of it. This peculiarity is much more marked in some cases than in others, and depends greatly on the degree of skill

displayed in giving life to the eyes. If the eyes are in the least degree turned aside, it is of course impossible for such an illusion to be produced, because they are then regarding some object other than the spectator. But the head need not necessarily be painted quite full-face, because the eyes could be made to look out at you from the corners.

### SUGGESTIONS FOR SCREENS.

C. S. J., Hartsel, Col., asks: (1) Where and at what price can I rent or buy the continuous design for panels for a three-fold screen illustrated in *The Art Amateur*, February, 1889? (2) Kindly suggest some simple design for a single leaf screen to be painted on canvas. (1) The design is by Mrs. Emma Haywood, 37 West Twenty-second Street, New York, who will sell you an enlargement in outline, working size, for \$3. A scheme of color for painting the screen was also given in the February number. The illustration supplies the details of light and shade; but it might help you in painting the kingfishers to refer to our colored study of those birds by Ellen Welby; price, 25 cents. (2) For a single leaf screen some of the bird designs after Schüller in our back numbers are very appropriate. Such for instance as that published in January last, which would need only a little more foliage introduced to make it the required size. Any one of the four panels of the "Seasons" published in March would also serve. The working size given is 18x27 inches. If this is too narrow, it would be easy to widen the designs a little. For a bold flower study, nothing would look better than Victor Dagon's "Hollyhocks," in the August number, or "Dahlias," by the same artist, in November, 1888.

MRS. J. L., Collinsville, Conn.—A border of wild roses around a screen panel, published last June in *The Art Amateur*, might serve for a border to your portiere, and in a double-page design for a carved panel of wild roses, in the February number, you will find excellent suggestions for branching sprays to throw over the centre. The price for any single number of *The Art Amateur*, of not more than six months ago, is 35 cents; older numbers are 50 cents.

### WALL-PAPER AND CARPET DESIGNING.

SIR: I am anxious to design for wall-paper. Can you tell me what kind of paper and colors to use, and how to send designs to the manufacturers? Can you also tell me what books I can get on the subject? L. C. C., Boston.

Gouache (opaque water-colors) are used on paper ruled for the purpose. You must conform to the manufacturers' requirements in preparing your designs in order to have them considered at all. You can get further information on these points, with instruction by letter, if you so desire it, from the School of Industrial Art and Technical Design for Women, 134 Fifth Avenue, New York. There is no book on the subject which is of much practical use to beginners; and, knowing how greatly one is needed by the thousands of young people who want to become designers of wall-paper, carpets, oil-cloth, etc., we are arranging with an English decorative artist of reputation—whose designs, by the way, will be one of the features of *The Art Amateur* for 1890—for a series of simple, illustrated articles to cover the whole subject. These articles, when complete, it is proposed to republish in handy book form.

### "ILLUSION IN PAINTING."

A. G. M., Cazenovia, N. Y., takes exception to some statements in our article on "Illusion in Painting," and sends us an interesting illustrated letter on the subject, which, we regret, is too long for publication. As the article was printed, one of his points seems well made. Cases in which the more distant of a line of pillars, at right angles to the observer, appear larger than the nearer, are due to the convexity of the pupil of the eye. As A. G. M. points out, this effect is counteracted, as a rule, by the corresponding concavity of the retina. But with all the adjusting machinery with which the eye is furnished, the correction is hardly ever exactly made. This optical error was not referred to as universal. Like the other statement to which our correspondent refers, it was alluded to as an example of the general fact that illusion in art does not depend on exact copying of visual impressions. The example adduced by him of parallel straight lines approaching in curves as they recede from the eye leads directly to the same conclusion, which is that our mental corrections impose themselves on our vision, and we come to see what our other senses tell us is the fact. The same sort of accommodation obtains with regard to conventionalities in art. We accept those variations from the actual appearances of things which artists find themselves compelled from one reason or another to make, and without disturbing the illusion on which so much of our pleasure depends.

### CHINA PAINTING QUERIES.

I. A. J., Sebago, Me.—We do buy such designs, but we are overstocked at present, except for something of exceptional originality and beauty, for which, of course, a place is generally found.

J. F. D., Erie, Pa.—The name of the orchid given on the dessert plate published in the August number is *Oncidium Cucullatum Giganteum*. The blotches on the lower lip are deep crimson. Purple No. 2, with a touch of red brown added, gives the required color. Rich purple used alone is better still, but much more expensive than purple No. 2.

B., Boston.—The white in underglaze painting occupies much the same position as Chinese white does in ordinary water-color painting. It may be omitted altogether, or it may be used throughout, in which case it corresponds to what is termed body color. It is best to reserve the use of the white pigment to the very last, when it is only employed to give effect to the high lights, or solidity to the petals of such flowers as the ox-eye daisy. In these cases it should be put on solidly with crisp touches; if too much medium is employed, the white is apt to run on being fired. (2) As there is no positive underglaze red (except of a pink quality), red is sometimes omitted altogether in the underglaze painting, and is added afterward in enamel over the glaze.

SUBSCRIBER, Bath, Me., writes: "I have a Stearns, Fitch & Co. portable kiln, and have succeeded with everything but plates. Of these I break two or three each time I fire. Can you tell how to stack them, or what I can do to avoid breaking them? I have followed directions."

Plates above the size of "tea-plates" are always in some danger of breaking, and particularly in charcoal kilns, unless they are stacked in an upright position. In gas kilns, where the gradations of heat can be more carefully regulated, this danger is less; but the only safe rule is to stack all large dishes upright. Two stiles at the bottom of the pot will support a large plate quite firmly, the back of the plate resting directly against the wall of the firing pot, with other stiles interposed on either side of the plate when it is desired to keep a painted surface from contact with the iron; but plate edges decorated simply with gold can touch the iron with impunity. Plates may be stacked in this manner straight across the pot, supported from beneath by stiles and separated from each other in the same manner.

### WHAT ARTISTS TAKE PUPILS?

L. V. Smallwood, Lexington, Mo., asks for "the names of artists in Boston who take pupils." As similar requests have been made to us before, artists in that city who will take pupils will please send us their addresses, stating what branches of art they teach. It would be well if artists in other large cities who want pupils would also communicate with us. Our correspondent also asks for the address of a good art school in Boston. The School of Fine Arts of the New England Conservatory, Franklin Square, Boston, is highly commended. The fall term has just begun.

### PAINTING A GAUZE FAN.

JANET, Ontario.—(1) To paint a black gauze fan, unless you are clever enough to sketch in your design free-hand, you must first pin out the gauze over the outline of the design, which will show through, on the white paper on which it is drawn. Take flake white, thinned with a little spirits of turpentine, and put in the outline with a proper outlining sable or fitch hair brush. This done, place some blotting-paper beneath the fan, which must again be firmly pinned out on a board. Paint rather thinly, and mix a little turpentine with the colors. If you load the colors at all they will surely stick when the fan is closed. Water-colors, mixed with Chinese white, are almost invariably used for fan painting. For a semi-conventional design, scattered pansies, such as you describe, would look well. A flight of butterflies, artistically arranged, has a very good effect; so have birds in flight or perched on a twig of blossom thrown carelessly across one side of the fan.

### HINTS FOR PRACTICE IN OILS.

SUBSCRIBER, Ellis, Kan.—(1) It is impossible to tell by results the exact palette used in any given painting. Hardly any two artists use just the same pigments. Possibly the green you mention is malachite green. This color is much used by an eminent English artist, whose flesh painting greatly resembles Tojetti's. (2) "Titian gold hair" is almost warm enough in coloring to be described as auburn; therefore, the lights should be warm. French Naples yellow, with a little white in addition for the highest lights, would serve; raw Sienna, burnt Sienna, black and white, properly combined, will give the desired shades. (3) For the "deep purplish blue above in a late sunset sky," work rose madder into the blue already laid, which may be composed of ultramarine or French ultramarine and white, modified with a little black. (4) Our answer to your first query applies to your inquiry about J. F.'s "greenish atmospheric effects."

JANET, Ontario.—(1) You are wrong in supposing that trunks and branches of trees are invariably painted dark brown. A good artist would never commit such an error. It is true that when the local color is distinctly gray, as is often the case, the shadows must of necessity be much warmer in tone. In painting from nature you must disabuse your mind of preconceived notions with regard to the actual color of objects to be represented, remembering that the action of light, shade, distance, and atmosphere leave very little of the local coloring visible. Think how displeasing it would be to the eye if you were to paint a field of grass a uniform green, such as you know it to be. There is often a great variety of color used in painting the skeleton of a tree, owing to the mossy growths and the ravages of time. Such details should be turned to the best advantage, especially in the foreground. (2) You probably put in your skies and distant mountains too strong in color. The sky should be lighter and yellower in tone as it nears the horizon, and distant objects, especially mountains, are always of a purplish blue tint, which should be cold or warm, according as the day be bright or cloudy. If, having followed these directions, you still find the distance too distinct, wait till the work is dry, and then scumble it thinly with white paint mixed with a little appropriate color, to make the tone cooler or warmer, according to the necessities of the case. The white thus used will give the desired hazy look, but alone it would be too raw.

L. M., Allegheny City, asks what colors to use in painting in oils "The Dario Palace in Venice," by Martin Rico, published in *The Art Amateur* last June. The drawing suggests strong, clear sunlight; the tones employed should therefore be warm and bright. For the azure sky, mix ultramarine or cobalt and white; weaken the blue as it descends toward the horizon, and add an almost imperceptible tint of yellow ochre, to avoid a chalky whiteness. Keep the shadows of the buildings cool and clean. A tint composed of black, white and Indian red may first be laid in and glazed, when dry, with transparent colors suited to bring the picture together; that is, to make it harmonious throughout. Lake, ultramarine, Vandyck brown, and burnt Sienna are all good glaziers. In strong sunlight white buildings take a yellowish tone, such as is given by the introduction of a little pale cadmium. The shadows should be purplish when finished. Into the stone foreground introduce faint patches of various contrasting colors, such as rose madder, emerald green, pale cadmium and cobalt. For the delicate shadows mix raw umber, white and cobalt; if too cold, add a touch of Indian red. For the foliage, let the greens be warm and bright, but avoid crudeness. Introduce a good deal of raw Sienna in the middle tones. See that some of the strong lights take cool gray tints. You will find that the contrast gives additional brilliancy. The water reflecting the sky and buildings needs the same kind of coloring, only the streak of sunshine must be made very brilliant by loading the lights on the ripples. The gondolas should be black on the outside; a rich black is always made by mixing strong contrasting colors, such as indigo, burnt Sienna, and crimson lake.

### HINTS IN WATER-COLOR PRACTICE.

S. T., Philadelphia.—(1) The direction of the wind may be indicated by keeping the edges of the clouds ragged on one side. (2) Damp your paper before putting on your first tint, and lay your earlier washes as flatly as possible.

STUDENT, Chicago.—(1) Put in your mountains with light red, and then wash over with cobalt. The shadows should be worked with a deeper tint of cobalt. (2) You can produce the effect of distance and ruggedness of mountain sides by dragging a brush with dry color over the surface. (3) In the representation of mountains the greatest attention should be paid to accuracy of outline and to the irregularities of form, color and shade in the general contour. The outlines present themselves at such different angles that some will be in shade while others will be in brilliant light or half light.

L. A. H., Bayfield, Wis., asks "how to give pansies a velvety instead of a glossy look." Use a fine sable brush, taking very little color at a time, so that the brush mark will not form a pool as in laying a wash. With this stipple or cross-hatch the surface of the flower repeatedly, using the different colors necessary to get the required tone separately. Finish by slightly dusting the surface with the side of the brush very lightly applied, so that the color catches only on the grain of the paper. In oils the process is essentially the same, except that time must be allowed for each series of cross-hatchings to dry before proceeding to another. Patience and a light hand are requisite.



## INTERIOR DECORATION.

H., Washington.—For mural decoration all the colors should dry flat and unshining, and to accomplish this various substances called "driers" must be mixed with them. Care must be taken, however, not to mix too much, or exactly the opposite result will follow.

SUBSCRIBER, Buffalo.—(1) It is better to paint pine than to stain it; the wood, being soft, easily splinters if subjected to rough usage, whereas the paint makes it thoroughly durable. (2) Oak should not be stained; it may be brought to any depth of color by fumigating with ammonia. It is a difficult process for the amateur to attempt, on account of an air-tight chamber being an absolute necessity.

S. H., Cleveland.—Carved work should never be varnished. Polish with wax after the following recipe: Two ounces of beeswax, 1 ounce of Burgundy pitch, and a small quantity of turpentine, slowly melted together and well stirred, but not allowed to boil. When cold this will become hard, and before being used it must be slightly warmed. With a small, stiff stencil brush, occasionally dipped in turpentine, apply this mixture all over the surface of the work. Allow some hours for drying, then brush well with hard clean brushes, repeating the process until the desired polish is obtained. The brushes most suitable for this purpose are plate brushes (or cheap wooden nail brushes); they should be kept very clean.

## STAINED-GLASS WINDOWS.

J. H. B., Kingston, Ont.—(1) The cheaper sort of imported colored glass, known as cathedral glass, is commonly employed for geometrical designs. It comes in a large variety of tints, mostly pale, but including strong reds and blues. A little American glass, much richer in color but dearer, used with it will add greatly to the effect. The colors are in the glass, having been mixed with it while melted, except in the case of "ruby" glass, which has only a thin coat of red. (2) The folds and shadows in drapery are almost always painted on the glass in enamel colors. A dark brown is generally used, but there are blue, green, red and other enamels. Red enamel is used in modelling the faces and hands. The enamel comes as a dry powder; it is mixed with turpentine and a little "fat oil," and is applied with bristle brushes. Lights are taken out and cross-hatched, while the paint is wet, with a sharp stick or the end of the brush-handle, sharpened. When dry, the painted glass is fired, like porcelain, but in a special kiln. This fixes the enamel and makes it in a slight degree transparent; but it remains opaque when compared with the unpainted glass. Hence, some artists in glass try to avoid the use of enamel paint as much as possible, preferring moulded or streaked and variegated glass for draperies.

## PREPARATION OF PASTES AND GLUES.

S. P., Chicago.—In heating joiner's glue, which is used very thick, care must be taken never to allow it to boil. In using paste, as when making paper screens or putting up wall-paper, it is well to prepare your sheets beforehand and lay them together paste to paste before beginning the mounting process. In this way the paste becomes evenly spread and incorporated well with the paper. Rice paste, made of rice flour and cold water, stirred slowly over a mild fire, is the whitest and best. If it must be very adhesive, a little powdered gum-arabic may be added. Isinglass dissolved in dilute spirits of wine makes a good ad-

hesive preparation for fine work. A mixture of equal parts of isinglass and gum-arabic dissolved in spirits of wine, with the addition of one sixth of sal-ammoniac, makes the best glue for general use. It must be heated before using. Another good strong glue, good for broken china, ivory, tortoise-shell, etc., is of gelatine dissolved in an equal weight of strong vinegar with one fourth the quantity of alcohol and a little alum. A strong white glue may also be made with quicklime dissolved in water, to which is to be added powdered cheese, pounded and kneaded in cold water until it becomes viscous. The mixture becomes in a little while as hard as stone.

## MOULDING SMALL OBJECTS.

F. S., Rochester.—To mould small natural objects, as insects, lizards and the like, dissolve gelatine in water for twenty-four hours, boil it down to a thickish jelly, and plunge your model many times in this until it is covered with a thick mass of jelly. This may be cut with a silk thread in various directions, so that it can be taken off in pieces. Into these, backed up with sand, plaster is poured as in ordinary plaster casting. Leaves and other flat objects may be moulded from impressions in hot wax.

## SUNDRY QUERIES ANSWERED.

MRS. H. B. S., Lake City, Minn.—We shall try to comply with your request.

READER, Dundee.—All communications relating to The Art Amateur should be addressed to Montague Marks, editor and publisher, 23 Union Square, New York.

M. L. I., Anthoston, Ky.—(1) Write to Raphael Tuck & Sons for terms of competition. (2) We have no such subjects among our colored studies, and we send no studies "on approval."

SUBSCRIBER, Boston.—To make a counter proof or reversed proof of an etching or engraving, moisten it with a solution of alum and Castile soap in water, lay your paper on it while moist and run it through the press.

A CONSTANT READER, San Francisco, asks if a book entitled "Practical Perspective for the Use of Students," translated from the French of T. P. Thenot, by one of his pupils, and published (1834) by Bliss, Wadsworth & Co., New York, can be had. It is out of print.

S. P. T., Cleveland.—To remove spots of writing ink from the engraving in your book, let fall a drop of aquafortis on the spot and stir it a little with a soft brush. Then take it up with blotting-paper; add water, to prevent the acid attacking the fibre of the paper, and remove that again with blotting-paper.

J. E. G., Sherman, Tex., asks if there be any preparation that can render impervious to the weather paintings or pen-drawings "on fair or russet leather?" We know of no special preparation for the purpose. But for pen-drawings, Higgins's waterproof ink would certainly do, and in color we see no reason why oil colors, varnished when thoroughly dry, should not be sufficiently permanent.

ART STUDENT, Chicago.—There are various ways to keep yourself supplied with funds while you are on your proposed tour abroad. Some persons use "circular notes;" others "letters of credit;" but, from personal observation we should say

that neither of these methods is so convenient as "The Cheque Bank" system, which provides you with cheques which can be cashed in every city in Europe.

WIDE AWAKE.—Put your plants between two sheets of blotting-paper, with several thicknesses of newspaper or common brown paper above and below. Lay the whole on a flat board and cover with another stout board, or large heavy book. On this the necessary weights may be laid. Some use a hand-press, but it is not necessary, nor even desirable. The amount of pressure and length of time under pressure vary for different plants, and can only be judged of from experience.

G. L. J., Wilmington, Del.—The word "copyright" which you noticed on the frontispiece of The Art Amateur does not apply particularly to the illustration on that page. It applies to everything in the number. However, there is no objection to your copying the picture you refer to. All the pictures and designs in the magazine are published so that they may be copied. Some dealers in needlework designs, however, abuse this privilege by republishing our designs. This we do not allow.

C. H. G., Roswell, Ga.—We can hardly imagine more exhaustive information on the subject of Pen-Drawing for Photo-Engraving than that contained in the articles you refer to by Professor Ernest Knauff, in The Art Amateur. They will be continued, and, when complete, will be published in book form by the Professor. A professional artist, accustomed to pen-drawing for illustration, recently wrote as follows: "Before reading these articles I thought I knew a great deal on the subject of pen-drawing, but they embrace all that I know and a great deal more."

N. V. C., New Hector, N. Y.—The instrument mostly used for enlarging pictures is called a pantograph, and is obtainable at any good store where artists' materials are sold. The price varies according to the size and quality of the instrument. For ordinary work it is not necessary to buy the most expensive kind, but we do not advise you to buy one costing less than about a dollar and a half, because the very common ones are not true. A pantograph is merely intended to give you a general outline, which needs artistic correction by hand; in this way it saves much time and trouble.

SUBSCRIBER, Boston, and others, who ask the nature of the "prizes offered for ornamental designs," advertised in our columns by the publishers of The Youth's Companion, should write for full particulars to the publishers, who are thoroughly responsible. Their circular states that "it is intended to reproduce the successful designs on cards or folders of one or more pages, which may also bear such matter relating to The Youth's Companion as the publishers may determine. The size need not be limited, so that it is not absolutely inconvenient, since, if the design is acceptable, it can be reduced or enlarged when used."

M. CASKE, Montreal, asks (1) What is the style of an Eastern (male) costume during the period of our Lord's life; (2) what stuff should be used to get the desired effect in folds and (3) where the costume could be bought in New York. (1) We would advise you to get a photograph or engraving of Munkacsy's "Christ before Pilate" or of "The Crucifixion." The costumes of various classes are there represented. You do not say what class of man you wish to represent. (2) What is known as "nun's veiling" is the best material for producing fine folds. Mary Anderson uses it as "Galatea." (3) Write to Mr. Walter Satterlee, artist, in the Y. M. C. A. building, Twenty-third Street and Fourth Avenue, New York.

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